THE NEW YORK DRAMATIC MIRROR

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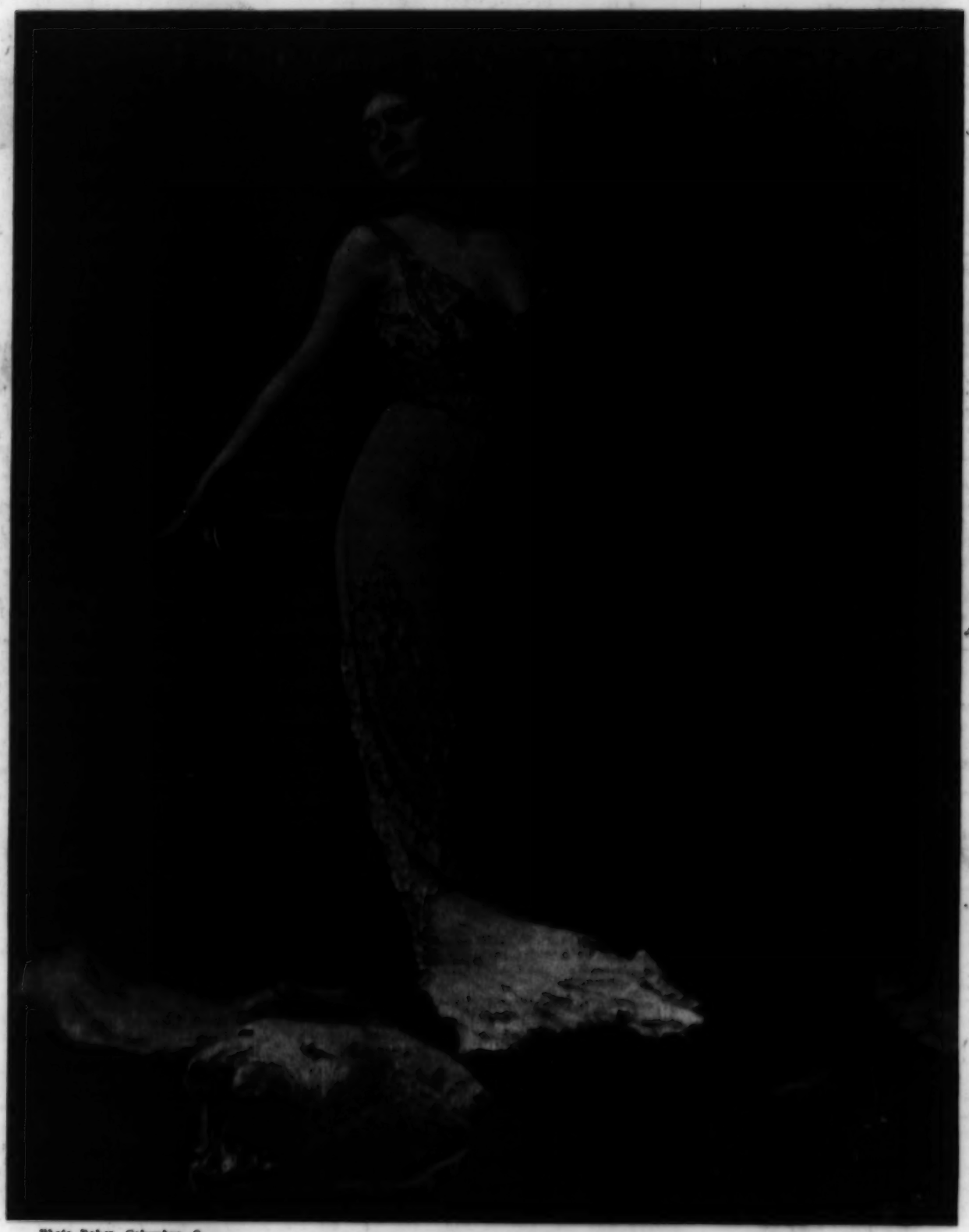

Photo Baker, Columbus, O.

ADELE BLOOD

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

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NEW YORK, ... FEBRUARY 19, 1910

TO CORRESPONDENTS

As Tuesday, Feb. 22 (Washington's Birthday), will be a legal holiday, THE MIRROR *will go to press earlier than usual on the next number, and will be published on Monday, Feb. 21. Correspondents, therefore, are required to forward their letters at least 24 hours in advance.*

TO ADVERTISERS

THE MIRROR *to bear date of Feb. 26 will be published on Monday, Feb. 21, owing to the fact that Tuesday, Feb. 22 (Washington's Birthday), will be a legal holiday. Advertisers will please note that the first form, including the last page, will go to press on Friday evening, Feb. 18, and that no advertisement for that number can be received later than noon of Saturday, Feb. 19.*

DESPITE laws and rulings of laws, the sidewalk ticket speculator still speculates.

A MASTER of arts of Harvard is announced as author of a life of WILLIAM SHAKESPEARE "expurgated." Not even a Baconian would stand for this.

THE Italian doctor who treated CARUSO'S vocal apparatus rendered a bill for $20,000, but finally accepted $6,000. There is one tariff, then, that has been revised downward.

AFTER things have settled down, look to Paris for characteristic dramatizations of the vagaries of the Seine. And skeptical as Parisians have become, no doubt they will now look with something like toleration on the story of NOAH.

A LEARNED New York judge, the other day, in the course of his distinguished duties, ventured to remark that "PORTIA'S fame as jurist seems spurious when it is noted that, admitting as she did the validity of her client's contract, her measure of ANTONIO'S obligation as surety for BASSANIO proceeded from the merest quibble. It was evasion, not interpretation." The nobilities and exactitudes of the law are daily exemplified and illustrated by the many admirable persons nowadays employed in its administration and interpretation. What a pity that SHAKESPEARE does not live to-day to fully understand and rejoice in legal refinements!

THE MOTE AND THE BEAM.

THE MIRROR of late has received an unusual number of letters from various cities inclosing "sermons" delivered against the theatre.

There seems to be a mania among preachers of a certain type on this subject, and some of their writings, without exaggeration, may be termed as literally maniacal.

One with conventional ideas as to the personality and the function of a clergyman must stand amazed at the venomous abuse, the bigoted hatred and the uncharitable viewpoints disclosed by these religious mentors, who incidentally show that the teachings and lessons of the Man they are presumed to cherish and follow in their ministrations have no place in their hearts and are foreign to their tongues. It is apparent that the parable of the mote and the beam is obsolete in many pulpits, whose occupants cannot define those principles of charity which are of the foundation stones of Christianity.

If the theatre, in fact, were anything like the pictures these pulpiteers draw of it, the public would desert it in a body and hold all concerned in it as subjects for criminal process and social ostracism. But the public—even the bodies that make up church congregations—know that the theatre is not what it is painted by these narrow-minded and ignorant persons who assail it.

The Truth Seeker, noting these pulpit outbursts, brings as a reply something most significant as to the clergy of this time. Glancing over its exchanges, it finds in the current news these facts:

The Rev. RAYMOND E. WALKER, Baptist, North Providence, R. I., was arrested on Dec. 3 on the charge of forging the signature of a friend and benefactor.

The Rev. ARTHUR B. STANLEY, Baptist, Flat Rock, Mich., left his wife and children last month and eloped with his stenographer.

The Rev. E. O. TILBOURNE, Christian, took $300 of the church funds, and, abandoning his wife, fled from Bloomfield, Ill., and was arrested in Pasadena, Cal., Dec. 22. He had a woman with him.

The Rev. Professor H. J. KIEKHOEFER, president of a religious school connected with the Northwestern College at Naperville, Ill., recently resigned after disclosures about his conduct with girl pupils had been made.

The Rev. S. D. TURNER, of Huntington, Ark., was placed in jail a short time ago on the charge of burning a barn.

In Wallingford, Conn., JOHN H. CARROLL, a Catholic priest, is sued for libel. In Toledo, O., Evangelist J. R. RICE is in jail for larceny from the person.

The Rev. JORDAN CHAVIS, chaplain of the Eighth Illinois Regiment, is named as co-respondent in a divorce suit.

A Bedford City, Va., Baptist minister, the Rev. Dr. A. M. RITANOUR, has been "unfrocked" on allegations by his wife, who says he attacked her thirteen-year-old daughter by her first husband, for whose death she charges he is responsible.

Two years ago secret service officers found a counterfeiting outfit in the parsonage where lived the Rev. JAMES R. KAYE, of the Presbyterian church at Lincoln, Ill. The preacher said that the outfit was used for making Sunday school medals. He has just been convicted of passing "phony" quarters and dimes and sent to the Federal prison at Leavenworth, Kan., for two years.

Deputy Sheriff MCADAMS, of El Paso, Tex., who went to Corona, N. M., to serve a summons on the Rev. J. C. TRAPP, was held up by the clergyman and shot in the abdomen, Jan. 5. The minister surrendered.

At this period of agitation against the white slave traffic it is observed that certain of the clergy are up to date. At Ottawa, Kan., the Rev. M. W. STUCKEY, of Williamsburg, is convicted on two charges—abducting a sixteen-year-old girl for immoral purposes and for "white slave" purposes. A year ago, it may be remembered as a coincidence, the Rev. H. H. GOODIN, Baptist, of Pontiac, Ill., was sentenced on a similar charge to serve from one to ten years in the penitentiary. The girl in his case was sixteen.

The Rev. CHARLES WESLEY MCCROSSAN, Baptist, was on Dec. 22, by a court in Los Angeles, Cal., given his choice between a fine of $4,000 and a year in jail for a mining swindle.

Here are a dozen ministers "gone wrong" in a few weeks, and a perusal of current news will disclose other sinners in this vocation from day to day, while it is probable that the greater number of clerical wrongdoers are influential enough to keep their ill deeds from the public prints.

Where is there a record of disreputable and criminal actors that will balance this exposure?

AMONG reminiscent matters about Sir HENRY IRVING is found a current story to the effect that he "lacked the musical ear." This is possible. Nature was not kind to him. Yet with all his defects he was a great actor.

PERSONAL

Photo Apeda Studio, N. Y.

RING.—It is quite evident that Blanche Ring is back in town. Who else could set Broadway whistling those Ring melodies which one now hears on every side? The vogue of "Top of the Morning" and "Nora Malone" reminds one of a time in the past when "Yip-i-addy" and "I've Got Rings on My Fingers" were heard day and night in every café and on every street. In fact, "I've Got Rings on My Fingers" has not yet aged sufficiently to shelve it, but its life is endangered by Miss Ring's latest contributions to Broadway's favorite songs. There are few comediennes who enjoy Miss Ring's good fortune in selecting plays and songs. Her career for the past six years has shown a steady advancement.

BLINN.—Harrison Grey Fiske has announced the re-engagement of Holbrook Blinn as leading man for Mrs. Fiske. Mr. Blinn has played the part of Jim Platt in Salvation Nell with such success that his selection for the leading male roles in Pillars of Society, Hannele and The Green Cockatoo was to be expected. A great number of successful roles, of which his Napoleon Bonaparte in the Duchess of Dantzig and his Mayor in The Man of the Hour are readily recalled, are to Mr. Blinn's credit. He is as popular in London as he is in America. In fact he has appeared before King Edward VII at Sandringham in a command performance with Seymour Hicks, Ellaline Terris, and the London Vaudeville Theatre company. He is the first American to appear as an actor and stage manager before a British crowned head. This honor was conferred on Mr. Blinn Dec. 11, 1901.

RÉJANE.—Following the announcement that Sarah Bernhardt is to appear in vaudeville at the Coliseum in London comes the report that Madame Réjane will follow her example and appear at the Hippodrome, another London music hall. Thus are the legitimate and vaudeville stages coming into closer contact.

CARTE.—Mrs. D'Oyly Carte is soon to retire from London management, and a committee, consisting of Sir Charles Wyndham, Sir Herbert Beerbohm Tree, George Alexander, George Edwardes and Edward Terry, will ask Mrs. Carte to allow an eminent artist to paint her portrait, which she will be asked to accept.

LAUDER.—Out West they are finding faults in Harry Lauder. Many Scotch patrons of the theatre declare that Mr. Lauder's impersonations, although highly amusing, are far from the typical. "The principal trouble," said one Caledonian, "is that he absurdly mixes the Lowland dialect and the Highland costume. He 'loves a bonnie Highland lassie,' and he wears the Highland kilt. Meantime he's talking the dialect of Glasgow. Then take his Scotch sailor. Nobody ever saw such an ancient mariner on the Scottish coast. The fellow has a sailor's head covering and a fisherman's high boots, but he keeps his legs bare as if he had on kilts. Of course, no sailor runs about with bare knees and high boots. The first little wave coming across the deck would fill his boots, and he'd be walking about after that in the equivalent of two buckets of salt water." These inconsistencies seem to worry the Scots, who above all else are a logical people. But the mass of theatregoers make no note of such things.

MCINTYRE.—Frank McIntyre is still the Traveling Salesman. His welcome back to New York in the part of Bob Blake at the Grand Opera House and the Savoy was most complimentary and indicates that he will not need a new role very soon. As the stout and good-natured "drummer" Mr. McIntyre is rivalling his Billy in Strongheart and his Joseph Sedley in Mrs. Fiske's production of Becky Sharp.

The Usher

"I'd like to ask an impertinent question," said a well-known playwright at the Lambs', the other day. "Is the theatre in America for but two classes of people or is it for all classes? I read the comments on plays every morning after a new production, except on my own plays, and what impresses me is that the critics all apparently assume that plays are written only for tired business men and girls of sixteen.

"What sort of plays are we to write with these conditions constantly before us? The tired business man! What right has a man who sits at his desk all day and figures cost and profit, or studies out problems in finance, to set himself up as a standard of taste in dramatic art? What form must dramatic criticism take if it is influenced by what the tired business man or the immature mind of a young girl in her tenderest teens requires? Why not apply the same rule to hotels and restaurants and adjust the bill of fare to the digestive faculties of dyspeptic people only, leaving the other kind to do their own cooking or starve?

"Plays are not written either for the superannuated or for persons in their nonage. They are directed to the minds of the healthy, strong, vigorous middle range people, who are not suffering from the effect of overworked nerves or undeveloped minds. There are a dozen vaudeville houses anxious to beguile the leisure moments of the tired business man, and if the young lady of sixteen is numerically so important as we are led to believe, I hope some one will take the cue from London, and produce pantomimes, leaving playgoers who belong to neither class to enjoy their dramas of electrically vital forces in human nature."

♠

The Cushman Club, of Philadelphia, is in its third year of success. The work it has in hand has become almost self-sustaining.

Since September 1 last the expenses of the club have been almost met by the increased number of guests, representing every theatre in the city.

This new phase of club life was instituted by a few women, deeply interested in the life of actresses, and in that of self-supporting women; it was made possible by the help of the Philadelphia Chapter of the Actors' Church Alliance, and by the support of prominent clergymen of every denomination, together with the press, the general public, and the leading managers and distinguished members of the dramatic profession.

The thought that there was a need of a comfortable boarding house for the traveling women of the stage, where the club idea, with its privileges and influences, brings to its members a feeling of appreciation and homelike protection, has been fully justified. The Charlotte Cushman Club has been an experiment, the first of its kind, a club house provided at the smallest possible cost, for those travelers who nightly add much to the enjoyment of city life; in some measure it is a return for the pleasure received, and its success approaches rapidly.

It is certain that the club will need much larger quarters soon, now that its capacity for fifteen boarders is often overtaxed. More than thirty applicants for rooms were turned away recently. For several weeks the house has been full, showing that it is becoming known and that it is enjoyed by all ages and conditions in the profession.

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During the first season, from January to June, 1908, at the former house, 322 South Tenth Street, sixty-five actresses stayed at or became members of the club. From September to June of the second season, in a more central pleasing house, corner Twelfth and Locust Streets, a hundred or more women were accommodated, while since the first of September last more than fifty separate members have boarded at the club, many staying several weeks at a time.

In the new quarters the expenses are heavier than formerly, and contributions to guard against a decrease in the efficiency of the institution will be thankfully received.

The club is not in any sense an institution and is governed only by such rules as are usual in similar clubs for women. The $1 fee admits to all privileges, freedom and privacy.

The house is fresh and modern, with baths, telephone, steam heat, and is cheerful and attractive. The rooms have been daintily furnished and named for the following actresses, some of whom have contributed for the purpose: Julia Marlowe, Viola Allen, Annie Russell, Adele Ritchie, Jenny Linde, Mrs. John Drew, Mrs. Louisa Drew, Mary Anderson, Fanny Davenport, Lillian Russell.

The double rooms have twin beds, and all have outside windows. The house can accommodate only fifteen boarders, but the club membership is unlimited. The drawing-room is large and attractive, with comfortable chairs and couches, tasteful pictures, a piano, a shaded reading lamp, a desk, a tea table, and current magazines and books. There is a sewing-room with a machine, and facilities for light laundry work. It is the aim of the management to have good, wholesome cooking and a pleasant, homelike service throughout the house. The pantry is provided with gas stoves and chafing dishes, where the midnight supper may be added to by members, or by special order. The house secretary, who is also a trained nurse and housekeeper, welcomes the guests and gives all information. Outside members may take their meals at the club, receive their friends, and use all the conveniences.

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The announcement of a new extravaganza for Broadway, Dick Whittington, calls to mind the fact that this is not the first time that Dick Whittington has made matter for musical spectacle.

The grandfathers enjoyed his exploits, too. At Woods' Museum, since known as Daly's Theatre, early in 1872, a spectacle which was considered a scenic triumph in those days was produced and called Dick Whittington.

The cast was a remarkable one, containing T. W. Keene, Pauline Markham, the idol of the bald-head rows in the '70s; the late Alice Atherton (wife of Willie Edouin), and Jennie Satterlee.

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William Garen, manager of Havlin's Theatre, St. Louis, writes to THE MIRROR in contradiction of an impression that his theatre will abandon melodrama and employ motion pictures.

"I have been in the melodramatic business for many years," he says, "having been manager of Havlin's Theatre, St. Louis, for fifteen years, and wish to say that melodrama has not ceased to be popular, but on the contrary is now more in vogue than ever before. In evidence of this statement I would say that the box-office receipts of Havlin's Theatre so far this season exceed those of any previous season."

It will be encouraging to melodrama managers to read this. It is apparent that melodrama patronage, which has decreased in other cities, is still good in St. Louis. Mr. Garen adds that his theatre will continue indefinitely along the lines that have marked its conduct for many years.

♠

Edwards Davis, a talented actor who is now appearing in vaudeville in a dramatization of Oscar Wilde's "The Picture of Dorian Gray," forsook the pulpit for the stage as a vocation.

One Sunday recently Mr. Davis, at Poli's Theatre, Worcester, Mass., where he was playing, delivered a sermon by request.

The discourse was somewhat abstruse for a vaudeville audience, but it disclosed the fact that the pulpit lost an eloquent voice when Mr. Davis adopted the stage.

♠

The Madison (Wis.) *Democrat* of a recent date carried an address by Prof. Thomas Dickinson in which he urged wealthy men of Wisconsin to cooperate with Henry B. Harris, who was quoted by Professor Dickinson as offering "to be one of several to give $25,000 each with which to endow a professorship of playwriting in some American university."

Mr. Harris, it is understood, is committed as to this project to Harvard University, and would probably look askance upon any plan to connect him thus generously with Wisconsin.

But if a chair in playwriting is desirable in Wisconsin University—and for the good of the future drama there can hardly be too many such chairs—that State ought to disclose rich men with the artistic instinct to furnish it without outside aid.

AS THE LOVABLE SEPTIMUS.

Photo Berger, Cleveland, O.

Here is a finely characteristic portrait of George Arliss as Septimus in the play of that title made from the popular novel of the same name by W. J. Locke. Mr. Arliss, following his successful New York run in this play, is now on tour under direction of Harrison Grey Fiske.

HARDLY ROOM FOR THE TROMBONE.

According to the Sioux City *Journal-Sun*, the new Grand Theatre of that city was too small to hold the slide trombone. It sounds like a paradox, but space under the stage had to be utilized to make room for the long horn. With the entire house packed, Manager Maurice W. Jencks marshaled his ushering forces down into the orchestra pit, and two rows of chairs were placed to give seats to the clamoring playgoers. When the orchestra came on the scene the bass viol supporter offered an apology for the room he was occupying. The man with the cornet and the first violinist took cognizance of the fact that they were stealing space from the box-office, and the others felt the same, but the slide trombone manipulator proved the axiom "necessity is the mother of invention" by opening the door leading to the darkened dressing-rooms downstairs, and he descended the low notes by shoving the long end of his horn into the abysmal depths below.

PROVISIONS OF COQUELIN'S WILL.

The will of the late Constant Coquelin has been proved. He left $40,000 to the home for actors founded by him; $20,000 to be divided equally between his nieces, Marie Magnard and Jeanne Trefouël; $10,000 to his brother, Gustave Coquelin; $2,000 to August Chabert, and $20,000 upon trust to Gillet, "the most honest and devoted of servants," to provide him with an annuity. He left the bust of Gambetta, by Carnes, to his friend Eugene Etienne, and the Gringoni, by Madeleine Lemaire, to August Chabert. The will states: "Apart from these few legacies, my son is therefore, of course, the universal legatee of what I have had so much trouble in earning. I beg of him to be sparing of it, and if he does not marry, to leave whatever remains thereof to the Association of Dramatic Artists, upon the committee of which I would like him to sit, if he share my ideas, and to succeed me some day in the presidency of that association."

A PICTURE OF MRS. SIDDONS.

An interesting discovery in the art world has a page of the London *Graphic* devoted to it. Doubled up in a lumber room, a large picture, seven feet by eight, by William Hamilton, R. A., has been found, showing Mrs. Siddons as Lady Macbeth in the tableau to scene three, act two, of the Kemble version of the tragedy. The picture is of historical as well as artistic interest, as it is the only painting extant of "the incomparable Siddons" in the greatest of her impersonations. Hitherto the only record was a lithograph from a pencil drawing by G. H. Harlow. The painting also contains portraits of John Kemble as Macbeth and Charles Kemble as Malcolm. The picture is reproduced by permission of the owner, Bernard Weller.

THE IRVING STATUE.

Thomas Brock, R. A., for three years has been engaged on a statue of Sir Henry Irving, to be erected this spring in London under the auspices of a memorial committee of which Sir John Hare is chairman.

SHAKESPEARE IN BERLIN.

The programmes of the Berlin theatres one week recently included fifteen performances of eight plays of Shakespeare.

The Matinee Girl

THAT legion of ambitious young actresses who mourn because they believe that the road is killing their talents, should see Mary Mannering in A Man's World and be confounded.

Miss Mannering has grown cubits in dramatic stature in the years that New York has seen almost nothing of her talents and the road has seen a great deal. She has tried innumerable plays of brief, inglorious life. It is symbolic of her career that one of these was The Struggle, another Step by Step. Of course Miss Mannering has repined at the bad fare of bad hotels, has rebelled against unsanitary theatres, has shed indignant tears because crude audiences have laughed at the wrong place. But it is their crushing in an unlovely vat that makes of merely beautiful and promising grapes wine that is like fluid gold.

She started upon its tedious way a girl, lovely of face, magnetic of manner, with sprightly intelligence and warm temperament, but all of these qualities required moulding and training. The road has been her school. She comes back from it a serious woman, of ripened charm and earnest dramatic intent. The Mary Mannering of to-day plays a part that was impossible to the Mary Mannering of yesterday. For her the road has spelt not ruin but success.

In A Man's World, another missionary play which I should like to see play to as many absorbed houses as does The Passing of the Third Floor Back, for it preaches as mighty a sermon, she treads upon the hearts of her audiences far more powerfuly than she did as Glorious Betsy, even though in the dramatic artifices she removed her shoes and stockings for the purpose.

We welcome the new Mary Mannering, brilliant graduate from the road. She is of a thousand times more worth than the Florence Friend who went upon the stage in England for no better reason than that friends of Kyrle Bellew, seeing her portrait, thought she was much too beautiful to remain off it, and who, when Daniel Frohman imported her from England, was of such wealth of girlish charm that it blinded us to her dramatic faults and inexperience.

She has completed the old cycle of her first American experience and is curiously beginning a new in the Comedy Theatre, whose manager until recently was Walter Lawrence, who was manager of the former Lyceum and the first American to give her the hand of fellowship when she arrived, a homesick, frightened young English maiden, in this country.

Dorothy Donnelly's pleasure in her success as Madam X is lessened by the fact that Henry V. Donnelly, her brother, in whose company she made her debut, and who reared her dramatically, is lying desperately ill at his home in Harlem. Thought of him instantly sobers her face, glowing with youthful joy at every word of praise, bestowed upon her portrayal of the hag-like Madam X, the most hideous creation since Nance O'Neill laid her youth and beauty upon the altar of Meg Merrilies.

"I am so sory he couldn't see Madam X," she sighs, "but he couldn't, poor Bud. What ails him? Everything! But I won't give up hope until he does."

John Tansey, aged eight, is rated as the most serious actor of the New Theatre Stock company. While in the cast of nearly all the dramas that have been produced in the big playhouse, he has had but one big scene, in Strife. When after some weeks of lapse the capital vs. labor play was billed for another performance, John left off his afternoon sport of coasting and slipped into Ben Johnson's dressing room.

"Will you please go over the scene with me, Mr. Johnson?" he asked. "I don't feel quite sure of myself in it."

One of John's comrades-at-arms is the bachelor player, Howard Kyle, who confesses that Master Joe has stirred to life in him all his long slumbering parental instinct. Mr. Kyle presented his serious actor friend a large red sled with golden letters announcing that it was "The Peerless." The young man received it with his customary smileless gravity. However, he made the concession to *camaraderie* of rising on his tiptoes to slap his friend on the back, a salute that Mr. Kyle accommodatingly crouched to receive. But instead of

Mary Mannering.

the childish raptures with which most bratlets receive their gifts, grave Master John Tansey merely remarked:

"Aw, Mr. Kyle, you needn't have done that, you know."

John's histrionic career has been slightly interrupted by his being sent to Hamilton Institute, a school distinguished by the attendance of another infant prodigy, the best of the innumerable Little Lord Fauntleroys, Wallie Eddinger. John resents the interruption.

Whatever the stage manager's precautions, however strenuous his commands about the sacredness of rehearsals, rehearsals do leak as badly as neglected country roofs.

One of these recent leaks concerns Frank Keenan's moods. Taxed with the story that a March wind is a Chesterfield compared with certain phases of himself, Mr. Keenan's stern features relax into an apologetic smile.

"It's the hereditary cross currents in me," he explains. "You see, I had an Irish father and a Yankee mother, and I never know when I get up in the morning which will own me for the day."

Another rehearsal leak is that naughty Jack Miller gives an excellent imitation of his sire at rehearsals in a north wind mood. Young Mr. Jack's prop for the scene is a piece of linoleum. He orders an imaginary property man to bring it forth and place it on the floor. Wicked young Mr. Jack looks at the offending thing. "Such a color scheme!" he begins. The rest is not fit to print.

Russ Whytall has gone to London to play the elder musician in The Climax. Dramatic forecasts are as vain as weather predictions. Yet the English, if they care for the savor of good things, should enjoy the taste of Mr. Whytall's quality as the lovable old musician.

A rude person has dared to ask whether Jimmy Powers is a cousin of Ethel Barrymore's? Assured that there is no such relationship, he insisted: "But he must be. Their voices are so alike."

Maxine Elliott says the Salvation Army lassie who holds out a timid tambourine for collection in front of Maxine Elliott's Theatre after the play gets more contributions in two weeks of The Passing of the Third Floor Back than in any season since the little playhouse opened.

WISDOM AND FOLLY IN PLAYS.

"It's bad to be a woman with a big mind and a big soul. You wonder what the end will be."—A Man's World.

"Talent needs three meals a day. Only genius can do without eating."—A Man's World.

"Love! What fools it makes of us! Oh, I am afraid of it. Love is a mad, sad, awful thing. If we could only get along without it!"—A Man's World.

"You can't stir up any man's life. You are lucky if it looks all right on top."—A Man's World.

"He is the kind of husband that lasts."—Mid-Channel.

"It began as other liasons do. The first chapter is conceit. The last, disgust and loathing."—Mid-Channel.

Channing Pollock, departing for a cruise in the Bahamas, sent brief reply to the friend who had written, "What are you doing this Winter?"

"I am doing as usual. Writing two plays a year, one bad (to please the public) and one good one to please myself."

William J. Hurlburt is writing a new play for Olga Nethersole. He is making her a strong Continental character with an individual message to America. Miss Nethersole says it is modern, but contains an emotional scene that out-Carmenizes Carmen.

William H. Thompson writes a friend from the road: "I am having a comfortable, profitable and proper season in the playlet Waterloo. Cause? Certainly there's a cause. I'm being chaperoned by my wife's little sister, Evangeline Irving."

Al. Woods is reaping a deserved retribution. He who has perpetrated countless thrillers upon thousands of racked nerve audiences has himself been racked, or at least the nerves of a member of his family have been placed upon the rack. He took his wife to see The City. Mrs. Wood was overwhelmed by the murder scene.

"Aw! Buck up!" The melodrama producer's voice expressed even more disgust than did his face.

"I can't—buck up!" came sobbingly from beneath Louise Beaton's tear-soaked handkerchief.

"Then come along—home!"

A dozen comprehending titters followed the retreating family procession of the crestfallen monarch of melodrama.

Oscar Hammerstein, immersed in the complexities of a grand opera season, has formed the habit of answering questions in monosyllables.

"Is it true, Mr. Hammerstein, that you have discovered Blank, a Russian tenor, to whom you will give a thousand dollars a night for forty performances? He says so."

Mr. Hammerstein turned his Sphinx eyes upon his questioner. "Cook!" he said.

Courtenay Thorpe is being urged to challenge his countryman, Forbes-Robertson, to a debate on woman suffrage. Mr. Forbes-Robertson is for votes for women. Courtenay Thorpe's motto is "Women love to be ruled."

Lillian Russell was the first actress to make a donation to the Actors' Fund Fair which will be given in May. She has given a doll made precisely after her own delectable image in Wildfire. Mildred Holland was the second feminine donor. The Mildred Holland doll will be made up as the Empress Josephine.

John Mason says he has spoken a few hundred thousand lines in the more than a score of years he has been on the stage. "But the lines that made the biggest hit—with me," he says, "are my own. James K. Hackett said, 'I am to have three weeks in New York.' 'But surely,' I said, 'they are enough.'"

THE MATINEE GIRL.

MRS. FISKE'S NEW PLAYS.

Distinguished Actress to Produce Pillars of Society, Hannele and The Green Cockatoo.

A group of plays, representing the work of three of the greatest writers known to the modern stage, is the dramatic treat which Harrison Grey Fiske promises for Mrs. Fiske's new season, which will begin in this city Easter Monday, March 28. These plays are Pillars of Society, by Henrik Ibsen; Hannele, by Gerhart Hauptmann, and The Green Cockatoo, by Arthur Schnitzler.

The first is the least complicated and the most submissive to popular appeal of all the great Norseman's modern dramas. It is also the fourth of his works in which Mrs. Fiske will have appeared. Hannele, Hauptmann's fantastic "dream poem," is most typical of that author's creative force; and the last, a one-act play marvelously blending comedy with tragedy, is a startling example of the advanced constructive dexterity of Schnitzler.

The season will include an engagement limited to one month in New York city, followed by an extensive Spring and Summer tour, involving short visits to the larger Eastern cities and a journey across the country to the Pacific Coast and back.

Wide interest has centered in Mrs. Fiske's immediate plans. It has not been her custom to play a single part two successive seasons as she has played that in Salvation Nell; so, because of these plans, which were formulated last Autumn, she will end the successful career of that play, so far as she is concerned, with the Brooklyn engagement at the Broadway Theatre on Feb. 19.

The uniqueness of this season, beginning as it does when the regular theatrical year is waning, is typical of Mrs. Fiske's tireless energy and industry. For two seasons, including the intervening Summer, she has appeared in Salvation Nell, and would now be justified in resting preparatory to her important Autumn production; but rather than lose the opportunity to give the public the benefit of her long study of Pillars of Society and Hannele, she has consented to another Spring and Summer of activity. Her contracts call for her continuous appearance after the New York engagement until the end of October, when only time enough will elapse for the preparation of the new play. On this tour Mrs. Fiske will travel more than 10,000 miles.

Pillars of Society, which will be the first of Mrs. Fiske's offerings, Ibsen completed in 1877. It had its first production in Copenhagen on Nov. 17 of that year, and its success was instantaneous. It was produced more than 1,200 times in Germany and Austria before the year 1900. It has been given in German at intervals in this country, but has never had an adequate production here in English.

Hannele will be given a wonderful setting and the employment of advanced American stagecraft will probably result in a production not even dreamed of by Hauptmann himself.

The Green Cockatoo is a unique one-act play by Arthur Schnitzler, whose series of dramatic works has lifted him to a pre-eminence among contemporary Austrian dramatists. The only plays of his seen in English were The Reckoning, in which Katherine Grey appeared for a short time at the Berkeley Theatre in 1907, and The Literary Sense, a one-act piece produced at the Madison Square Theatre.

ACTORS FAVOR POSTAL BANKS.

Among no class of citizens is the proposed Postal Savings Bank legislation, now pending in Congress, more popular than among actors, and under the leadership of Cyril Scott the cause is making rapid progress. Actors are quick to recognize the advantage of being able to deposit their money in one place with Uncle Sam and draw it out a thousand miles from there while they are traveling about the country. Managers also see the advantage of the system by which they are relieved of the necessity of carrying large amounts of cash wherever they go, and are enabled to pay off in checks good at any post office, or draw what cash they need to meet their obligations without incurring the obstacles which now obtain. It is almost impossible for an actor who is a stranger in a town to cash a check, and all transactions of a business nature must, therefore, be in cash.

Cyril Scott has interested himself actively in the proposed legislation, and every manager has received copies of a petition favoring the legislation with a request to circulate it among the members of his company. Copies have also been placed in the Players' and Lambs' clubs. The petition is worded as follows:

"To the Congress of the United States:

"We, the undersigned, engaged in the theatrical business, desire to express our interest in the passage of a bill establishing a postal savings bank as an adjunct to the United States postal service. Such a department would be of the greatest service, not only to several hundred thousand persons connected in various capacities with the theatrical business, but to every one compelled by business to travel continually."

WILL PRODUCE AMERICAN OPERA.

It has been announced that the Metropolitan Opera company is about to realize a double promise not only to produce a work in English but one by an American composer. The opera selected is The Pipe of Desire, by Frederick Converse. American singers will comprise the cast and Alfred Hertz will conduct the work. Madame Mariska-Aldrich is expected to make her first appearance this season in this opera.

ERA OF AMERICAN PLAYWRIGHTS

Sixty-one Per Cent. of Plays on New York Stage To-Day Are by Native Authors—Efficient Technique and Virile Subjects—A Comparison with London.

This is the age of the American dramatist.

If modern theatrical conditions have done one thing, they have promoted the native playwright from a pitiful spear-bearer in the last row to a center figure of the stage of action.

Last year there were produced at the thirty-four producing theatres in New York 156 plays and musical comedies, including revivals, and eleven Shakespearean performances. Of this number 74 were new plays, and of these 56 were by native and only 18 by foreign authors. This year the proportion of native to foreign authors is even better in the list of productions so far—in short, the American author has come into his own!

Twenty-five years ago the only American playwright of any standing was Bronson Howard. He was practically the only writer who dared to treat American subjects of the same dignity and importance as those which formed the themes of French and English writers. Then came Bartley Campbell and William Gillette and Augustus Thomas. Campbell and Thomas and Gillette chose romantic subjects or wrote farces. Campbell delighted in themes dealing with the mining regions and slavery, and even went to Siberia for a topic. Gillette loved to take the Civil War as a theme for his pen, while Thomas scored his first hit in Alabama, which was built out of the same material. After My Partner, Held by the Enemy, Secret Service and Pudd'nhead Wilson had been produced, American managers began to wake up to the fact that American playwrights had the stuff in them that dreams are made of for the footlights, and after that it was comparatively easy for the native son to get an audience at a manager's office —*comparatively* easy, be it remarked, for, after all, the percentage of produced plays to the number of plays written is infinitesimally small.

What has materially helped the American dramatist is the extraordinary slump in the productive energy of the French and English playwrights. In the heyday of Bronson Howard's fame the native dramatist was in direct competition with Victorien Sardou, Dumas *fils*, Octave Feuillette, Emile Augier, D'Ennery and other French masters of the art. Even Scribe was still living in his works. In London were Henry J. Byron, Sydney Grundy, Tom Robertson, Charles Reade, Tom Taylor and other clever writers, while the American stage was dominated by Dion Boucicault, who was at the same time writing for London and even invading Paris.

The English and French source of supply seemed inexhaustible, but one by one the well-springs of genius in the two capitals dried up, and with the increase of theatres proportionate to the increase of population, American managers were compelled to look elsewhere. The German stage supplied Augustin Daly with farces and one or two serious plays—Leah the Forsaken for one—but nothing else. But the same conditions which served to develop the American playwright seemingly influenced the birth of the new German stage literature, with such representatives as Gerhard Hauptmann, Hermann Sudermann, Francis Wedekind, Arthur Schnitzler, and also the Scandinavian dramatic era, with Ibsen, Bjornsten and Strindberg. For some time Pinero, Jones, Chambers and Marshall, and latterly also Barrie, maintained a place on the American stage, and Rostand and Bernstein were—as they are still—eagerly welcomed. But the ice had been broken, and the clever young men from this side of the Atlantic were no longer looked upon as unwelcome intruders.

How completely the order of things has been reversed in the past fifteen years is shown in the summary which ushers in this discussion.

The Yankee talent for absorption and adaptation soon established a knowledge of technique, which finds its best expression in the structural niceties of such plays as Pudd'nhead Wilson and Secret Service in melodrama, Mrs. Leffingwell's Boots in comedy, and The Easiest Way in domestic tragedy. Intermediate between any two of these is a host of plays of remarkably clever technical workmanship and with a vitality and a contemporary spirit that none of the recent French or English plays have possessed. This vitality and this spirit are manifest in farce, comedy, drama and melodrama—witness The Chorus Lady, The Traveling Salesman, A Woman's Way, The Great Divide, A Fool There Was, Leah Kleschna, Ben-Hur, Brewster's Millions, Checkers, The Climax, The College Widow, The County Chairman, Sham, The Fortune Hunter, The Gentleman from Mississippi, Mary Jane's Pa, The Girl of the Golden West, Salvation Nell, The Man from Home, The Battle, Alias Jimmy Valentine, The Man on the Box, The Witching Hour, Paid in Full, The Wolf, Polly of the Circus, The Prince Chap, The Three of Us, The Nigger, the Lottery Man, Seven Days, The Squaw Man, Strongheart, The Third Degree, The Virginian, The Heir to the Hoorah, The Watcher. There is no need to include in this list those homely immortals, Uncle Tom's Cabin, 'Way Down East, and The Old Homestead—yet each of these, with the foregoing list of plays, is still clinging vigorously to life and presented "on tour" at this very writing.

The American author dominates the situation and has almost driven the foreign playwright off the boards. The most prominent American actors are appearing in native plays. The exceptions can be counted on the fingers of one hand. Their plays, taken as a whole, are instinct with life and novel in theme, and few American playwrights but are clever delineators of character and masters of an incisive diction.

While London at this very time is thrilling to the inanities of Goody Two Shoes, Humpty Dumpty, and Aladdin at nineteen different theatres (and the British provinces to twenty-eight more), THE MIRROR'S current amusement calendar shows a roster of vital attractions on the New York stage including Seven Days, Just a Wife, The Lottery Man, The Jolly Bachelors, The Chocolate Soldier, A Man's World, The Bachelor's Baby, The Inferior Sex, Mid-Channel, The Fortune Hunter, Your Humble Servant, The Old Town, The Traveling Salesman, None So Blind, The Yankee Girl, A Lucky Star, The Dollar Princess, The Arcadians, Mrs. Dot, The City, The Passing of the Third Floor Back, Twelfth Night, The Young Turk, The Lily, Alias Jimmy Valentine, Romeo and Juliet—with such stars as Cyril Scott, E. H. Sothern, Julia Marlowe, Mary Mannering, Francis Wilson, Maxine Elliott, Ethel Barrymore, Charlotte Walker, Montgomery and Stone, Frank McIntyre, John Mason, Blanche Ring, William Collier, Vali Vali, and Donald Brian, Otis Skinner, Billie Burke, Forbes-Robertson, Nance O'Neil, and H. B. Warner. Altogether seventeen additional theatres are giving vaudeville and burlesque performances, exclusive of an indefinite number of obscure music halls, and exclusive, too, of the German theatre, devoted to comedies, dramas and comic operas, and of the two grand opera houses.

Meanwhile a copy of the *London Stage* of Jan. 20 tells us that, aside from the pantomimes, the then current list of London attractions included The House of Temperley at the Adelphi, The Bad Girl of the Family at the Aldwych, Dick Whittington at the Britannia, Smith at the Comedy, The Private Secretary at the Coronet, When Knights Were Bold at the Criterion, The Dollar Princess at Daly's, Peter Pan at the Duke of York's, Our Miss Gibbs at the Gaiety, Dame Nature at the Garrick, Arsène Lupin at the Globe, The Queen of Hearts at the Kennington, Don at the Kingsway, Sir Walter Raleigh at the Lyric, Henry of Navarre at the New, Little Mrs. Cummin at the Playhouse, The Little Damozel at the Prince of Wales, The House Opposite at the Queen's, Charley's Aunt at the Royalty, Fallen Fairies at the Savoy, The Arcadians at the Shaftesbury, The Importance of Being Earnest at the St. James, Geoffrey Langdon's Wife at the Stratford, The Brass Bottle at the Vaudeville, As Your Hair Grows Whiter at the Woolwich, and Captain Kidd at Wyndham's.

Aside from the fact that eight or ten of these are old plays—notably The Private Secretary, Peter Pan, and Charley's Aunt—the titles indicate that the remainder are either old-fashioned melodramas or else potboilers and weather-vanes to catch the transient breezes of popular favor. Hardly two seem to have the vital character of the majority of the twenty-six plays seen on the New York stage, two of which are by German, one by French, seven (including two of Shakespeare's) by English, and sixteen by American authors—or 61 per cent. of the total by native writers.

Meanwhile the English provinces are seeing such plays as Almost His Bride, Alone in London, Another Man's Wife, The Beggar Girl's Wedding, The Bondman, Brewster's Millions, Brought to Ruin, Mr. Bulmer, The Christian, The Cingalee, The Dairymaids, The Dollar Princess (two companies), The Face at the Window, From Convent to Throne, Florodora, For Love and the King, Her Forbidden Marriage, Her Life in London, From Shopgirl to Duchess, Leah Kleschna, The Merry Widow (two companies), Rollicking Rory, A Royal Divorce, The Sign of the Cross, The Silver King, Two Little Vagabonds, Uncle Tom's Cabin, and The Woman Pays.

Pretty ancient landmarks these along the theatrical pathway. They cover a stretch of time of half a century. ASMODEUS.

CHANTECLER AFTERMATH.

Paris Divided Into Two Camps Over the Play—Mr. Frohman's Plans.

An interesting aftermath of comments on the first performance of Edmond Rostand's Chantecler is noted in the Parisian cables dealing with the event. The production dwarfed interest in the floods, and the papers devoted more space to the premiere than to the calamity. As the critics were pledged not to publish their reviews until after the first public performance, the papers surmounted the obstacle by printing the views of persons attending the dress rehearsal. According to these, it is obvious that Paris is divided over the merit of the play between those who think that the poet has overshot his mark and those who regard the drama as Rostand's masterwork. Its literary and lyrical excellence is unchallenged; but, according to one report, "few persons, even among the author's most ardent admirers, consider it strong dramatically or likely to prove a popular success."

In Parisian literary circles it was predicted that Charles Frohman will never produce Chantecler, although he has already paid $20,000 for the English and American rights.

Before leaving for the other side last Wednesday, Mr. Frohman announced his positive intention of producing it simultaneously in New York, Boston and Chicago next year, with scenery and costumes made in Paris from the same models as the original, which is likely to require six months. Eight weeks, after rehearsals begin, will be devoted to preparations at one of the largest New York theatres. The translation is to be made by Rostand's son, who translated Les Romanesques and La Princesse Loinlerne of his father into English.

FOR TAFT'S RECEPTION.

Forty playwrights and critics in the country are balloting for the selection of the twelve most representative American actresses to receive President Taft at the coming Actors' Fund Fair. They will be selected from the following nominees: Grace George, Henrietta Crosman, Mary Mannering, Charlotte Walker, Hattie Williams, Blanche Bates, Helen Ware, Marie Doro, Rose Stahl, Elsie Janis, Maude Adams, Julia Marlowe, Minnie Maddern Fiske, Billie Burke, Margaret Anglin, Eleanor Robson, Ethel Barrymore, Maxine Elliott, Lillian Russell, Elsie Ferguson, Julie Opp, Viola Allen, Frances Starr, Edith Wynne Mathison, Alla Nazimova, Annie Russell, Mabel Taliaferro, and Blanche Ring.

The dramatic critics in the electroate are: William Winter, Brander Matthews, Norman Hapgood, Walter Pritchard Eaton, Hartly Davis, John Corbin, Louis V. Defoe, Adolph Klauber, the *Times*; dramatic editor, the *Herald*; Allan Dale, the *American*; James Garrison, C. E. Knight, A. E. Thomas, Rennold Wolf, Charles Darnton, Fred McKay, Josephine Meighan, C. R. Towse, Acton Davies, and Clayton Hamilton.

The playwrights voting are: Harrison Rhodes, Rachel Crothers, Mrs. Frances Hodgson Burnett, Richard Harding Davis, Charles Klein, Booth Tarkington, Paul Armstrong, Rex Beach, Channing Pollock, Eugene Hughes, Winchell Smith, Harriet Ford, William Vaughn Moody, Augustus Thomas, George Ade, David Belasco, Langdon Mitchell, John Luther Long, Edward Sheldon, and Percy MacKaye.

A NEW SHUBERT THEATRE.

The Shuberts have completed an agreement whereby a new theatre is to be erected for them in Erie, Pa. The work will be started at once, and the house will be ready for occupancy in the early Autumn. The new theatre, which will be in the heart of the city, will have a seating capacity of eighteen hundred. The architect is George Keister, who built the Astor and Stuyvesant theatres in New York city.

TYRONE POWERS RESIGNS.

Tyrone Powers, who has played the Drainman in Henry Miller's production of The Servant in the House for two years, has resigned from the Henry Miller Associate Players. Mr. Miller will take Mr. Powers' place in the play.

THE ACTORS' SOCIETY

A PRE-LENTEN MARRIAGE IN THE OFFICE FORCE.

Miss Morrissey and Edward O'Connor Made Happy—David Davies Has a Titled Brother—Harry MacAuliffe and Edward Locke with The Climax in London.

Members of the society and friends will be surprised to know that Margaret Morrissey, who has been in charge of the mail department at the society for the past two years, has left to take up the more pleasant duties of supervising her own home. Miss Morrissey left Saturday, Jan. 29, and was married to Edward O'Connor on Monday, Feb. 7. They left Monday afternoon for Atlantic City, where they are to spend a few days. They have established a home in New York, where they will be after Feb. 20. Mr. O'Connor always has the best interests of the society at heart, and nothing but the best can be said of the way the mail department was run while under the management of Miss Morrissey. Mr. O'Connor has our sincere congratulations, and our very best wishes go with the bride. Mr. O'Connor has just closed with the Fifty Miles from Boston company. The mail department is now in charge of Miss Steinhart, who took charge Feb. 1, after having been schooled under the former manager for several days.

David Davies has received word that his oldest brother has been knighted and is now Sir George Davies. He resides at Hobart, Tasmania. David Davies is playing the minister in St. Elmo in the Western company.

In the cast of Where There's a Will are the following members of the society: Lucia Moore, May Buckley, Joseph Greene, Charles Bradshaw, M. J. Jordan, and W. H. Sadler.

Mary Mannering and Ruth Holt "Boucicault are at the Comedy Theatre in A Man's World.

Henry Bergman and Charles J. Winninger are playing in The Yankee Girl with Blanche Ring.

F. J. McCarthy is playing with The Merry Widow.

Harry MacAuliffe sailed on the *Mauretania* last Tuesday, Feb. 8, for London with The Climax company, in which Marie Doro is to appear.

Edward Locke sailed for London Feb. 12 in the *America*, to be present at the opening of The Climax there.

J. Charles Hayden and Ethel Davis (Mrs. Hayden) are playing at the Avenue Theatre Stock in Wilmington, Del. He reports good business there, which is steadily improving.

Theodore Lorch reports excellent conditions in the country through which he is conducting his annual tour. His company is meeting with excellent success and playing to good business.

J. R. Armstrong is playing with 'Way Down East, under the management of Brady and Grismer.

The Play Reading Committee is continuing its work reading manuscripts. There have been over 300 manuscripts submitted, among which there have been several promising ones discovered.

Charles Brandt, who is playing the Judge in Madame X, has suddenly risen to a point of considerable affluence. He just received word from his farm of the arrival of nine little pigs. At the present price of pork Mr. Brandt has every right to feel that he may retire from active pursuits. Latest reports are that Mr. Brandt will continue in his chosen profession, however.

William Stuart has retired from James R. McCann's Uncle Charles of Charleston sketch. Approaching legal matters prevented him from continuing in the act for the Pacific Coast tour, which begins at Butte, Mont., Feb. 26. Mr. Stuart has resumed playing his original part in Lynn Pratt's production of Sewell Collins' one-act comedy, The Blue Danube.

SYNDICATE CONTRACTS RENEWED.

Before Charles Frohman sailed for Europe last Tuesday contracts renewing the agreements of the theatrical syndicate for a long term of years, following the expiration of the present contracts, which still have another year to run, were signed by him, Klaw and Erlanger, Nixon and Zimmerman and Al Hayman. The Syndicate statements of the present season show an increase in receipts of more than twenty per cent. over last year. The theatres represented by the firm throughout the country have made long renewals of their contracts. A. L. Erlanger continues the executive head of the Syndicate.

THE TEMPEST.

A performance of Shakespeare's The Tempest was given at Carnegie Hall Thursday evening, Feb. 10, by the Ben Greet Players. The Russian Symphony Orchestra furnished the incidental music for the play, which was given in the Elizabethan fashion. Sir Arthur Sullivan's music, Glazunow's "Enchanted Isle," and Tschaikowsky's overture, "The Tempest," were rendered between the various scenes in intermezzo fashion. Modest Altschuler conducted. Mr. Greet assumed the role of Caliban. Walter Beck as Sebastian, Charles Hopkins as Antonio, Violet Vivian as Miranda, and Ruth Vivian as Ariel assumed their roles well.

THE PLAYS OF THE WEEK

To be reviewed next week:
THE WITCH.....New Theatre

Comedy Theatre—A Man's World.

A Play, in Four Acts, by Rachel Crothers. Produced February 8. (The Shuberts, managers.)

Frank Ware ..... Mary Mannering
Leonie Brune ..... Ruth Holt Boucicault
Clara Oaks ..... Helen Ormsbee
Malcom Gaskell ..... Charles Richman
Fritz Bahn ..... John Sainpolis
Wells Trevor ..... Arthur Bertheiet
Emile Grimeaux ..... Ernest Perrin
Kiddie ..... Master Mark Short

Mary Mannering scored decisively in her latest play, and the first nighters at the Comedy, saw a good performance, interpreted by a company which gave evidence of absolute surety of method and by its perfect acting shared in the artistic triumph of the star.

The latest effort of Miss Crothers is designed to show that the world we live in is a man's world and that the same code of ethics which governs the man does not apply with equal fairness to the woman. The author makes out a modifiedly clear case and she has the courage to bring her play to a logical conclusion in the decision of the woman not to marry the man who offers her his devotion, forgetful of a dead girl whose child she has brought up.

It is this child—five years old—that forms the basis of the interesting story which Miss Crothers has treated.

A young woman novelist who goes by the masculine name of Frank Ware, lives in a house near Washington Square in close intimacy with a little band of bohemians, including Fritz Bahn, a young German musical genius. She has made a study of East Side life among the lowly in her successful books, and is enthusiastically devoted to the uplifting of the poor and needy.

This instinct has been developed in her by the tragedy of a young girl's death in the house of her father in Paris five years before. The girl died, leaving a child, whose father is not known. Miss Ware adopted the child and brought it up, taking it with her when she returned to New York after her father's death. Between her and "the Kiddie" now subsists an intimacy as close as that of mother and child; but she hates the unknown man who was responsible for its birth and the death of its mother.

The strange relationship excites gossip. Miss Ware is believed by all, save the faithful young German, who worships her, to be the mother of the child. The belief at last takes possession of Malcom Gaskell, a publisher and a man of importance, who has declared his love to Frank and been finally accepted by the independent, free minded but ardent girl. She persuades him that the child is not hers, and narrates the story of its birth.

A train of circumstances presently develops that raises the horrible suspicion in Frank's mind that the strange resemblance between Gaskell and the child, as shown in a miniature of the latter, is only attributable to consanguinity. As she purposely mentions the name of the unfortunate mother of the child, Gaskell is almost petrified. Reluctantly he acknowledges the truth, but tries to brush the matter aside as a natural incident in the career of a man who pretends to no saintly virtues, and seeks to justify his share in the tragedy by declaring that he had acted properly within the bounds of an ordinary amour with a girl he had never deluded with hopes of marriage. But Frank's code of morals is a leveling one, and she holds to her rule that such a crime cannot be justified without a deeper process of self-purification than is regarded necessary by Gaskell, and dismisses him with a breaking heart.

The theme, simple as it is, has been well handled and a strong interest is created by accessory incidents which give life and color to the four acts. There is a subsidiary interest in each of the different characters that comprise the little bohemian circle, with the child; the pathos of their hopes and failures, the simple devotion of Fritz for his goddess, the beautiful intimacy of Frank and the Kiddie; the despair of the struggling young artist, Clara, over the failure of her exhibit of miniatures; the bickerings between the German and Emile Grimeaux, his French colleague, over the problem of Frank's past—bickerings involving their respective racial traits—amid all of which Miss Ware presents a figure of the finest sympathy and the most pronounced womanliness and intelligence.

In the lighter as well as the emotional scenes Miss Mannering enacted the part with many delicate shadings and an unaffected simplicity that appealed. She endowed it with a peculiar tenderness that expressed depth of feeling without hysteria, and her scenes with the child, cleverly played by Master Short, were specially impressive.

The fact that the piece has been played on tour for some time became evident in the all-round good work of the company, every member of which had worked well into his part. Charles Richman lent the force of characteristic energy typical of a man of affairs to his interpretation of the part of Gaskell. John Sainpolis depicted the German in an appealing manner, developing the part into one of the most likable in the cast; Arthur Berthelet and Ernest Perrin were excellent in two minor roles, and Helen Ormsbee depicted with remarkable nicety of touch the pathetic character of a young miniature artist who wages a life and death struggle with her art and finally collapses under the despair of defeat. Ruth Holt Boucicault gave a capital performance of the temperamental Italian singer, Leonie Brune, who wavers between love and jealousy toward Frits and inspires the others with the conviction that Gaskell is the father of Miss Ware's Kiddie.

The characters are all rationally drawn. The scene changes from Frank's room to that of Clara and Leonie's and back to the first.

The play was well received.

Weber's—Where There Is a Will.

A Play, in Three Acts, Adapted by Maurice Campbell. Produced Feb. 7. (Maurice Campbell, manager.)

Mrs. Comstock ..... Lucia Moore
Sarah ..... Mabel Frenyear
Pauline ..... Edouard Durand
Miss Wilson ..... Francene Lorrimore
Mrs. Mary Dexter ..... May Buckley
William Emery ..... John Junior
Cornelius Skidmore ..... Charles Bradshaw
Charles Curtis ..... M. J. Jordan
Dr. Moore ..... W. H. Sadler
Mrs. Moore ..... Suzette Jackson
James ..... David G. Burton
Mr. MacTavish ..... Joseph Greene
Mr. Potts ..... Stephen Maley

When you go to Paris for a farce you must do as the Parisians do. If you go to a playhouse to see a Parisian farce you must not go with a puritanic nose and tilt it disdainfully because its ethics do not conform to a New England conscience. Either you must view this piece through your Parisian spectacles or stay at home.

Mr. Campbell has Bowdlerized MM. Paul Gavault and Robert Charvey's L'Enfant du Miracle as far as possible to spare Broadway its blushes, and those who can still find delight in their Smollet, their Fielding and their Shakespeare, not to mention their Rabelais, found in the postulate from which Where There is a Will is developed something to laugh at.

In Paris, they tell us, this farce made people laugh for a whole season—but, they add, you have to see it in French. The process of purification demanded by the hypocrisy of English taste destroys its zest and leaves only the lees of vulgarity. Be that as it may be, the piece is not a model of refinement in its present garb, but it is not a monster of offence. It is at least witty, and its broadness is only suggested in the premise.

The theme is that of a young widow, left childless by her recently deceased husband, who must provide an heir within a given time or forfeit an inheritance of two million dollars under an old will, which gives the village of Pottsville the entire estate, should the testator die without issue. The humor is provided by the expediency of the widow's financial agent, Skidmore, who, in order to recover $40,000 which he has advanced for her, furnishes the executor of the estate with a statement that Mrs. Dexter, the aforesaid widow, has expectations, and then proceeds by many devious and disheartening paths to marry her to her faithful admirer, William Emery, in order to—well, provide the viable evidence enjoined by the will within the natural span of time.

As Mrs. Dexter has sent Emery away for a year, and he is supposed to be in mid-ocean at this critical period, the embarrassment of the enterprising Skidmore and all concerned is momentarily increased. To this is added the dilemma provided by the unexpected appearance of Mr. Potts, a delegate of the Pottsville Town Council, to see that Pottsville is not made the victim of an imposture. He attaches himself to Mrs. Dexter as a shadow, and in shaking him off long enough to enable Mrs. Dexter and Emery—who, fortunately, has only pretended to depart on his trip around the world—to get married, Skidmore is put to the finest points of his wit.

The solution is found in the recovery of a will made by the husband after his marriage, in which he deeds his entire fortune to his wife, and Pottsville has to be satisfied with a bequest of $100.

In the piece also figures a Scotch detective, set to bring Emery back, who is always turning up at the wrong time and spoiling Skidmore's delicate network of intrigue. An amusing episode is provided by the personality of Pauline, the self-styled Napoleon of fashionable dressmakers and another by the return of the whole party from a night at a restaurant in the vain effort to wear out the irrepressible Potts. Among other laughable events is the periodical receipt of wireless messages from Emery, who has sent his man abroad with instructions to impersonate him and transmit messages of his undying love to Mrs. Dexter in the name of his master.

Where There Is a Will is a highly savory piece, with a certain humor that put the first-night audience quickly *en rapport*. As Mrs. Dexter appeared May Buckley, who was exceedingly interesting in the part. The comedy hits were made by Charles Bradshaw as Skidmore, who injected a great deal of farcical unction into the role; Stephen Maley, who impersonated Potts with a dry, provincial humor, and Edouard Durand, whose Pauline, the French dressmaker, was a performance in the spirit of the richest French travesty. Joseph Greene's MacTavish, the detective, was capital as to the Scotch dialect but rather too loud in tone. John Junior's playing of Emery was acceptable.

A certain go was lacking at intervals in the pace with which the farce proceeded, but on the whole it was well presented. Critically examined, the complication as transferred to the United States is inept, as under American law the widow could not be disinherited under a will made before the testator's marriage; but in the theatre, as Schopenhauer has it, we must believe what the playwright would have us believe.

Herald Square—The Yankee Girl.

Musical comedy in three acts; book and lyrics by George V. Hobart; music by Silvio Hein. Produced Feb. 10. (Lew Fields, manager.)

Jessie Gordon ..... Blanche Ring
Dolly Dean ..... Eva Francis
Willie Wiggs ..... Harry Gilfoil
Captain John Lawrence ... William P. Carleton
J. Phillip Gordon ..... Juan Villasana
Ambrose Castroba ..... William Burress
Loleta ..... Dorothy Jardon
Salvatore ..... William Halliday
P. C. Gonsabo ..... Peter Carley
Maraquita ..... Naomi Dale
Oyama ..... Frederick Paulding
Rudolph Schultzel ..... Charles J. Winninger
Pedro ..... E. J. Caldwell
Angelique ..... Margaret Malcolm
Nina ..... Vinnie Bradcome
Blanco ..... Juan Villasana
Morales ..... Henry Bergman
Philip ..... Robert Hamiliton
Ferdinand ..... Paul Porter
Alfonso ..... Louis Franklin

It was Blanche Ring's charm alone that redeemed The Yankee Girl from traveling the beaten path to quick oblivion. All the one-finger composers of musical comedies, since the halcyon days of Lederer, have ground for action for petit larceny against Silvio Hein, who "scored" the "book" which George Hobart provided. It was simply a dull rehash of tunes that have been whistled up and down the highways and byways for the past half a dozen years. After The Merry Widow, The Waltz Dream, The Dollar Princess, and The Chocolate Soldier, this is a reversion to first principles with a vengeance, and Miss Ring, who has a more intimate way with her audience than any other singing comedienne in Broadway and can electrify it, if any one can, was hard put to it to make even her own songs go with their accustomed furore. It is hard to say why managers will risk their money on musical potboilers, when the public is plainly ready to welcome the works of composers who can compose.

The book shares with the music the dullness of exhausted themes and lacks interest in plot and characterizations. It has nothing new to tell.

To offset this, the piece is delightfully staged; the show girls are as pretty a set as ever made up to resemble Dresden shepherdesses; the individual performers—notably Harry Gilfoil and Charles P. Winninger—were capital, and Miss Ring was an inexhaustible wellspring of vivacity and dainty persiflage, and a perpetual joy to the eye in her various changes. It was she that made up for more than half the stupidity of those who provided her vehicle.

The scene of the piece is laid in the island republic of Brilliantina. The first and third acts form a picturesque setting of the office and courtyard of the El Buisa Hotel at Santa Rosa, Castroba, the President of the Republic, is a caricature of Castro, who is in public life for the money there is in it. He sells an important concession to Oyama, an agent of the Japanese Government, and to a rich American named Gordon, at the same time. The plot deals with the complications growing out of the conspiracy of Oyama and Castroba to circumvent the American. Gordon's arrival is unaccountably delayed and he is about to forfeit his option when Jessie, his daughter, who is on the scene, balks the conspirators with the aid of Wiggs, her father's secretary, and Captain Lawrence, the American Consul, by having Wiggs impersonate her father and by raising the $5,000 necessary to close the deal, and paying it over. Incidentally Wiggs exposes himself to a series of dangerous adventures which nearly cost him dear. In the end the American Consul gets Jessie, the Yankee girl, of whom he sings so feelingly in pale, passionate numbers preceding her entrance.

Gilfoil ran the gamut of his old imitative specialties, but was amusing, first as the young secretary and then as the father of Jessie. Charles Winninger was capital as a sentimental young German, and his pathetic scene of lulling the distressed Jessie to sleep with a German-American folk story at the end of the second act—ludicrously out of place though it was—was characteristically pictured. William Burress was capital as Castroba, and Dorothy Jordan sang well a number in which she, unconsciously perhaps, embodied the style of the late Lotta Faust and Anna Held's unbehaving eyes.

Miss Ring sang "Nora Malone" to the accompaniment of the gallery, and repeated a stanza or two of "Rings on My Fingers" and others of her song hits. The more pleasing numbers were a quartette, "Where's Mama?" the chorus "I'll Make a Ring Around Rosie," and a comical quintette, "Whoop Daddy Ooden Dooden Day."

New Amsterdam—Sarrona.

An opera in one act, by Le Grand Howland. Feb. 8, matinee.

Sarrona ..... Luisa Villani
Accaro ..... Nunzio Bari
Filene ..... Ester Ferrabini
Lo Schiavo (the slave)..... Giuseppe Pimazzoni

The prologue sung by Mlle. Jeanne de Coursey. Conductor, Agide Jacchia. Stage manager, William Parry.

The first American performance of a one-act opera, entitled Sarrona, took place at the New Amsterdam Theatre Tuesday afternoon, Feb. 8. The event attracted considerable interest because the composer, Le Grand Howland, is an American and his work has been at various times performed in Italy. Here it was interpreted by a cast of four, three of whom made a favorable impression. The work is hampered by an involved libretto, and the music, though suggestive of no extraordinary originality, is pleasing and marked by some musicianly qualities. It was well received by a friendly audience, which accorded the composer a cordial greeting.

The plot deals with the designs of a Hindu queen, who gives her name to the work, to be revenged upon her faithless spouse and prepares to kill him. She is spared the execution of her purpose by a devoted slave who stabs the offender and proceeds to kill himself. Filene, the king's paramour, a dancing girl, escapes. The act opens with a prologue, *à la* Pagliacci, which was sung by Jeanne de Coursey.

The heroine is Filene, and was delightfully sung by Ester Ferrabini, whose admirably clear and well-managed soprano has previously been heard in Italian opera at the Academy of Music. Luisa Villani sang Sarrona with good effect, and Giuseppe Pimazonni gave evidence of a strong baritone in the role of a slave. Agide Jacchia handled the orchestra capitally.

The performance was eked out by a series of interesting classic dances, previously seen at the Metropolitan Opera House, executed by Gertrude Van Axen, Irene Sanden, and Orchidee.

Hackett—The Snow Storm.

Psychological drama in four acts, adapted by Herman Bernstein from the Polish of Stanislaus Praybishewski. Produced Feb. 15. (Julius Hopp, manager.)

Thaddeus ..... John Dunton
Bronka ..... Sara Biala
Kazimir ..... Edwin McKim
Eva ..... Madame Bell-Ranske
Servant ..... Basil West
Makrina ..... Miss Sheridan

It is almost as difficult to pronounce a judgment upon this Polish play as it is to pronounce the name of the author—it is such a strange mixture of moods; yet it is quite certain that no play has appeared on the American stage which shows the influence of Ibsen so markedly and catches the spirit of the Norwegian so nearly as The Snow Storm. That is to say, it catches the spirit of Ibsen's gloomy psychology without reproducing Ibsen's dramatic nerve, his grim suggestive humor, his power of suspensive interest, his purely mechanical stagecraft, or his brilliant gift for characterization. The gloom of the Slavic temperament is thick upon it. It has the slow tread of tragedy. In theme and treatment it suggests Rosmersholm. Only it is more romantic.

It deals with the fateful passion of the young master of a Polish estate for the siren Eva, though he is married to Bronka, who worships him with a blind devotion. Eva is the evil spirit of the home. Thaddeus has married Bronka to blot Eva out of his memory. During his absence the young wife sends for her, not suspecting what influence she exercises upon him. Only Kazimir, the philosophic brother of the husband, sees the danger—Kazimir, who entertains for Bronka a pure love and pities her as he pities his brother, helpless in the toils of the selfish, fascinating woman with her cold, insidious charms. In the end Thaddeus flies with the siren and poor Bronka orders the snow cleared from the dark pool—of which there is much said in the course of the play—has a hole cut in the ice, and goes to her voluntary death—but not alone. As between Rosmer and Rebecca West, the compact is for life and death, and arm in arm she and Kazimir pass off the scene to their chill fate.

The play was presented under the auspices of the Socialistic Dramatic Movement and the Educational Stage Society, and the performance was private. Nevertheless a large and distinguished audience was present. The cast presented no names familiar to regular playgoers. Sara Biala appeared in the recent engagement of A Citizen's Home at the Majestic, and it was she who carried off the acting honors.

Her work as Bronka was of a superior order, and the young actress in a taxing emotional role showed positive genius. She is a girlish creature, a decided brunette, but she has a fine range of voice and a temperament that qualified her to denote alike the lighter moods of the character in the first scenes, the fiery moments of passionate love in the middle acts, and the pervasive gloom of her unhappiness of the last act. She also showed the result of excellent schooling, and ought to fill a conspicuous place in some professional company.

Madame Bell-Ranske's Eva left much to be desired. Her performance was deficient in the suggestive power of enchantment attributed to her by the author. The other characters were intelligently played, but with no emphasis of real power.

At Other Playhouses.

ACADEMY OF MUSIC.—E. H. Sothern and Julia Marlowe began their month of Shakespearean revivals here last week. For the first week Romeo and Juliet was the selection. Mr. Sothern's interpretation of the role of Romeo has improved with time. All the poetic charm of the role found ample expression with Mr. Sothern. Though Juliet is far from being Miss Marlowe's most suc-

(*Continued on page 7.*)

THE STAGE IN HAVANA

Details of the Building of the Polyteama Habanero, Recently Opened by Madame Nordica—Other Interesting Gossip from the Cuban Capital—Theatre for Cuban Authors.

(*Special to The Mirror.*)

HAVANA, CUBA, Feb. 5.—During the past month or two there has been considerable activity in amusement circles; competition has been very keen, necessitating strong attractions, and as a consequence theatregoers in this respect have been materially benefited.

Photo O'Reilly, Habana.

Senor Alfredo Misa.

The most stupendous venture of its kind ever attempted in Cuba is the Polyteama Habanero, now completed. Work was begun about eighteen months ago, and progress at the beginning was not very noticeable, but subsequently much impulse was given in hopes of an early termination. The resort is an addition to the Manzana de Gomes (Gomes Block) which occupies an entire block and used in the past for business purposes only. A stock company was organized to carry out the idea, and the capital originally limited to $230,000 but later increased. The officers of the company are: Sr. José Matos Requeito, a rich merchant, president; Dr. Antonio Gonsales Curquejo, who conducts a large drug business, vice-president; Sr. Arturo Palomino, Mexican Consul, secretary; Sr. Anibal Arrieto, manager, and Dr. Guillermo Domingues Roldan, attorney. Sr. Alfredo Misa, formerly a newspaper man and latterly of the Gomes, Costa Misa Empresa, is the artistic director, who is ably assisted by Sr. Frank Costa, who was also of the said Empresa, and Sr. Dagoberto Campos.

The structure is one of the most imposing here and is situated in the very heart of the city; facing on Central Park is the entrance proper. A little beyond is the Teatro Nacional and the Gran Hotel Inglaterra. To the right the Hotel Plaza and the Teatro Actualidades, to the left the Teatro Albisu and the Teatro Payret, and to the rear the Albear Park. The undertaking comprises a large theatre for concert, opera and high class attractions, a vaudeville theatre, a grand restaurant, occupying the entire front, a large roof garden, and a smaller roof garden and café. The vaudeville theatre is very cosy and comfortable. The orchestra chairs are of mahogany with fine cane seats and backs. There are about 280 of these chairs, twenty-eight boxes on the first floor, six on the second floor, three being for the press, four proscenium boxes, a balcony, and one gallery.

This theatre was auspiciously inaugurated some nights before the formal opening, when friends of the stockholders, the authorities and the press were the invited guests, and the next day was thrown open to the public. For the occasion an excellent bill had been engaged, those on the programme being the Five Columbians, composed of Mr. and Mrs. Caro Miller and their three daughters. Miss Ruth is pretty and a graceful dancer. Miss Claire represents a French doll, who performs on the piano and dances. Miss Marillynn possesses a remarkable voice for a child, is a clever little entertainer, and has become a great favorite. This act is one of the best dressed and mounted ever seen here. The Heras Family of acrobats, who are meeting with much success, with the Three Livingstons, create much hilarity, and the musical trio known as Bimm-Bumm-Brr is a notable one. The Mascagnis are good dancers. Elena Fons, the Spanish soprano, who in the past met with much success at the Real Teatro; Enrique Goiri, the tenor, and Massimo Massa, baritone, are heard in Carmen, Aida, Payasos, and Othello. Subsequent arrivals are Los Rosaires, clever wire walkers; Lanaglow, an excellent rifle and pistol shot, a strong card; Carletta, billed as the human dragon, who is also going very well, and the Four Mullers, hoop rollers, likewise successful. New acts are underlined. A feature of the theatre is the orchestra, composed of ladies under the leadership of Mrs. Augusta Dial, who in the States conducts the Na Vassar Ladies' Band. Some of that band comprise the orchestra. Mr. Dial is also here.

The large theatre, which, known as Gran Teatro, was, as I cabled you, inaugurated on the 5th inst., with much pomp. Eight concerts are to be given, featuring Madame Lillian Nordica. Others are announced as Madame Lilia Ormond, Madame Maconda, Van Kouran and Manig, sopranos; the tenors, Samolli and Schiarretti; the baritone, del Chiaro; the American bass, Mr. Myron W. Whitney, Jr., and the violinist, Arturo Tibaldi. Sr. Gaetano Merola will conduct. Director Misa states that the child pianist, Pepito Arriola, will follow, and then the Magnani Italian Opera company, 180 persons; that he is in correspondence with the Boston Opera company, and that later companies will be Compañia Baiageur and the Compañia de Opera Galvani; that the artists for the Gran Teatro have been booked through R. E. Johnston, St. James Building, New York, and those for the Teatro Vaudeville from the Western Vaudeville Association and the Orpheum Circuit. He also states that a free conservatory will be conducted in combination with the theatre to instruct young women for the chorus, ballet, etc., whose services will be utilized as occasion presents.

The Gran Teatro is circular in form, surmounted by an immense and lofty dome that adds dignity and beauty to the entire structure. There are 636 orchestra chairs, 380 balcony seats, 52 boxes, 600 general admission, and a gallery holding about 1,000, making the capacity in the neighborhood of 3,000. There are several exits, making the house easily and rapidly emptied. The orchestra will be below the stage. There is a reception room to the rear for the use of the artists.

As had been feared, the engagement of the Ruggero-Borelli Italian Dramatic company at the Payret, from a pecuniary viewpoint, was far from satisfactory, but in an artistic way very successful. From here the company went to Mexico, where it is reported to be doing well.

The next offering at the Payret was that from the Bennett Circuit, C. W. Bennett, the Canadian theatrical manager. At the beginning, due to illness, Mr. Bennett was represented by Fred A. Hodgson, for many years identified with the Orrin Circus in the City of Mexico. Strong bills were presented, those appearing being the Rex Circus, the Four Trovadores, negro singers and dancers; the Sisters Transfield, musical act; the Bernards, acrobats; Mlle. Rita Mayoux, singer; Miss Omega, wire walker; the Raymonds, gymnasts; the Phillip Sisters, singers and dancers, who were here several months since; Nelly Neil, dancer; Delavoye and Fritz, silence and fun; the Vinnacci Freddi Trio, Italian singers; the Brothers Morgan, acrobats; the Three Rohrs, sensational bicycle act, and Ristori's Aerial Ballet.

Mr. Bennett had taken a lease on the Payret for several months, but being still ill decided to abandon the field, leaving for the States, accompanied by Mr. Hodgson.

The Spanish Dramatic and Comedy company, of Emilio Thuillier-Rosario Pino, did quite well, all things considered, at the Nacional. Later several interior cities were visited, after which the company left for South America.

De la Presa, the Cuban transformation artist and musician, with his company is now at the Nacional.

The Esperanza Iris company, which was so successful at the Payret several months ago, is back in the city and opened at the Albisu. The Merry Widow was the bill, and a packed house greeted the organization. The President of the Republic occupied a box. Lehar's popular work is expected to have a long run, and other productions will be, it is stated, A Waltz Dream and A Chocolate Soldier. There have been several changes in the cast. Conchita Soler, who had been taking leading parts in the regular stock company at the Albisu, has consented to accept the minor role of Lolo, but it is said will soon appear in a leading character. Her conscientious and artistic work in whatever character she assumes always secures for her a warm welcome from the Havana public.

The Teatro Actualidades, the popular theatre of Eusebio Ascue, was dark for some nights, having been renovated, redecorated and made very attractive. The Bell Family of musicians, for many years with Orrin's Circus of Mexico, is the strong drawing card. Others on the bill are La Bella Peppee in the Salome dance, and the singer La Moranita. Mercedes Serra and La Malagueñita, high class Spanish dancers, make their debut soon. Vicente Lanz, a young but promising musician and pianist, directs the orchestra at the Actualidades. Don Eusebio Ascue, with his family, is back from Mexico.

The Marti Teatro, Santa Cruz, Argudin and Vara, managers, is doing fairly well. La Japonesita Quintete in skits and moving pictures are the bill.

F. Benson, who several seasons since managed Palatin Park, has a fine collection of animals at Jardin Zoologico, Teniente Rey and Zulueta streets. He is also exhibiting moving pictures there.

Those with Pubillones are Geraldino, ride abot; the Filipinos Hermanos, Principe Uyena, the Clark Family, Los Hermanos Veitia, Los Negritos de Palatino, and Pito, Julian and Chocolate.

Dr. Luis Barait, the linguist, has been elected president of the recently formed organization that proposes to promote a National Cuban Theatre where dramatic works by Cuban writers will be produced. This project is meeting with some enthusiastic support. Senor Ramon Gutierrez, for many years manager of the Teatro Nacional, formerly known as Tacon, has been elected manager of the association.

The Sociedad Filarmonica de la Habana is also a new association. Sr. Joaquin Nin, the prominent young Cuban pianist, is the director. There are quite a few members already. The society proposes to give frequently concerts, mostly with its own talent; but it is also proposed to bring some artists from abroad.

Miss Adela Verne, the distinguished Bavarian-English pianist, is back in the city after a successful tour of the principal cities of the island. She will shortly give a farewell concert in the Teatro Nacional.

Charles Klein, the playwright, was recently in Havana. J. ELLIS NORRIS.

THE ACADEMY MATINEE.

Students of the Empire School Produce Two New Plays.

The fourth performance this season of the American Academy of Dramatic Arts and Empire Theatre Dramatic School took place at the Empire Theatre Thursday afternoon. The Last Visit, a one-act play by Hermann Sudermann, and The Eye of the Needle, a play in three acts by Henry Kirk, came to their first production in this country at this performance. The cast of The Last Visit was:

Lieutenant von Wolters	Frank P. Giles
Mulbridge	Louis Lewy
Kellermann	Edward Lindsley
Tempski	Herbert D. Delmore
A Groom	Grant Ervin
The Unknown Lady	Virginia West
Frau Mulbridge	Clare Cassel
Daisy Mulbridge	Frances C. Blider

The Last Visit is a most sombre play. The atmosphere is heavy with mystery and death. A German officer who has figured in many scandals, has died at the hands of a rival. The woman in the case is married, and her reputation is far better than her character. She comes to the death chamber just before the funeral to get her letters. Here she discovers that the man who died for her had married his housekeeper's daughter the evening before his death. The play undoubtedly would appeal more clearly to a reader than to a witness of its acting, unless it should be interpreted by mature actors.

Frank Giles made an indifferently good Lieutenant. Virginia West as the unknown lady hardly displayed a change of emotion throughout the piece. She remained cold and unaffected. The others were satisfactory.

The Eye of the Needle, a three-act play by Henry Kirk, was far more suitable to the talents of the young people. They played with a snap and vigor that was commendable. The story of the play is that of a young stock broker who remains steadfast to his principles of right doing, even to the spoliation of his fortune. His wife, who thought she could not do without the riches to which she had been accustomed, decides at the very end that her love for her husband is greater than her love for wealth. The cast:

Franklin Dennie	Philip Perry
Robert E. L. Travers	Phillip Barrison
Mr. Bonner	Frank S. Robbins
Mr. Peake	Herbert D. Delmore
A Butler	Grant Ervin
Katherine Dennie	Edna Baker
Mrs. Wilson-Hume	Rachel Ridzly
Olive Dennie	Jean Marcet

Nothing but praise can be given to this performance. The acting and the general atmosphere were delightful. The love scenes savored of youth and artlessness. The sincerity and simplicity of the performance were remarkable. Charles Jehlinger had charge of both productions and did his work well.

THE PLAYS OF THE WEEK.

(*Continued from page 6.*)

cessful role, her rendering of the part is always intelligent and delightful. The supporting company was competent. The cast included Eric Blind, Albert Howson, Malcolm Bradley, John Taylor, Lawrence Eyre, Frederick Lewis, John Maurice Sullivan, Sydney Mather, William Harris, Frederick Roland, France Bendtsen, F. J. Kelly, Roland Buckstone, Frank Macgrath, Harry Rabon, Elizabeth Valentine, Alma Kruger, Eugenia Woodward, Katharine Wilson. This week The Taming of the Shrew is the bill. Next week will be devoted to The Merchant of Venice. The fourth and last week on Monday, Tuesday and Wednesday nights will witness a revival of Hamlet. On Thursday, Friday and Saturday nights Twelfth Night will be given. The last Saturday matinee will be Romeo and Juliet.

WEST END.—Is Matrimony a Failure, with the entire original cast intact, played at this house last week. The engagement of this amusing farce in Harlem was as successful as it was at the Belasco Theatre during its several months' run there. This week, Vaughan Glaser in St. Elmo.

GRAND OPERA HOUSE.—Adeline Genee and The Silver Star was the pleasing attraction here last week. Miss Genee's dancing was of course the best thing in the production, Bickel and Watson continued in support of Miss Genee. This week, The Merry Widow.

CHARLES FROHMAN GOES ABROAD.

Charles Frohman sailed for London on the *Mauretania*, Tuesday, Feb. 8, to make a number of new productions in the English capital. He will be gone several months and divide his time between the European centres when he is through with the premiere of Maugham's new play, The Tenth Man, The Climax, Love Among the Lions, Alias Jimmy Valentine, and some other matters requiring his personal attention.

Before his departure he appeared before Justice Goff of the Supreme Court and was admitted to bail in the sum of $1,000 to answer to an old indictment, dated Jan. 31, 1907, charging him with conspiracy in restraint of trade as an associate in the theatrical syndicate. Mr. Frohman being in Europe at the time, never answered to the indictment until now. The indictment was quashed against Klaw and Erlanger, Nixon and Zimmerman and Al Hayman June 17, 1907, on motion of Edward Lauterbach, and it is expected that this precedent will be followed in Frohman's case.

The Tenth Man will be presented in London the week of Feb. 21, by Mr. Frohman in association with Arthur Bourchier. Marie Doro will be featured in The Climax. Other American plays to be presented in London by Mr. Frohman are The Honor of the Family, The Bachelor's Baby and A Woman's Way.

AGAINST SPECULATORS.

Another anti-theatre-ticket-speculators' bill has been introduced in the Legislature. This one is by Assemblyman Brennan, of New York city, and makes the person who sells the ticket above the regular price or aids the speculator by favoring him in the selection of seats and also the person who accepts the seat at more than the regular price guilty of a misdemeanor.

GUS EDWARDS IN BANKRUPTCY.

Petitions in bankruptcy were filed Feb. 8 against Gus Edwards, composer and producer; Gus Edwards Music Publishing Company, and Lilliam A. Edwards, wife of Gus Edwards and a manager of vaudeville acts. The liabilities are about $30,000, with assets $3,000.

CURRENT AMUSEMENTS.

Week ending February 19.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in Taming of the Shrew—7 times; Romeo and Juliet—1 time.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—15th week—111 to 118 times.
BELASCO—Charlotte Walker in Just a Wife—3d week—15 to 22 times.
BIJOU—Cyril Scott in The Lottery Man—11th week—81 to 88 times.
BROADWAY—The Jolly Bachelors'—7th week—45 to 52 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 9th week—65 to 72 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Golden Crook Burlesquers.
COMEDY—Mary Mannering in A Man's World—2d week—8 to 15 times.
CRITERION—Francis Wilson in The Bachelor's Baby—8th week—84 to 90 times.
DALY'S—Maxine Elliott in The Inferior Sex—4th week—22 to 32 times.
EMPIRE—Ethel Barrymore in Mid-Channel—3d week—17 to 24 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—24th week—190 to 197 times.
GARDEN—Closed Jan. 29.
GARRICK—Otis Skinner in Your Humble Servant—7th week—49 to 56 times.
GLOBE—Montgomery and Stone in The Old Town—6th week—41 to 48 times.
GRAND OPERA HOUSE—The Merry Widow—427 times, plus 8 times.
HACKETT—John Mason in None So Blind—3d week—13 to 20 times.
HERALD SQUARE—Blanche Ring in The Yankee Girl—3d week—5 to 12 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—24th week.
HUDSON—William Collier in A Lucky Star—5th week—32 to 39 times.
HURTIG AND SEAMON'S—Bon Ton Burlesquers.
IRVING PLACE—German Company in Christ'l, the Forester's Daughter—29 to 32 times; The Beggar Student—3 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—24th week—165 to 171 times.
LIBERTY—The Arcadians—8th week—33 to 40 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Billie Burke in Mrs. Dot—4th week—25 to 32 times.
LYRIC—The City—9th week—64 to 71 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—13th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—20th week—154 to 161 times.
METROPOLIS—Irwin's Majestics.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—14th week.
MINER'S BOWERY—Moulin Rouge Burlesquers.
MINER'S EIGHTH AVENUE—Watson's Burlesquers.
MURRAY HILL—Columbia Burlesquers.
NEW THEATRE—Twelfth Night—12th time; The Witch—1 to 4 times; School for Scandal—20th and 21st times; Opera—2 times.
NEW AMSTERDAM—Madame X—3rd week—14 to 21 times.
NEW YORK—Max Rogers in The Young Turk—3rd week—17 to 24 times.
OLYMPIC—Fads and Follies Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—The Traveling Salesman—200 times, plus 9 to 16 times.
STUYVESANT—The Lily—9th week—61 to 68 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—5th week—28 to 35 times.
WEBER'S—Where There's a Will—2d week—9 to 16 times.
WEST END—Vaughan Glaser in St. Elmo—16 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

TICKET SPECULATORS HEARD

THE COMMITTEE OF THE BOARD OF ALDERMEN CLOSES HEARINGS.

All Sides to the Controversy State Their Case and Playgoers Launch Complaints of Ill-Treatment—Marc Klaw Says if the Board Cannot Regulate the Objectionable Traffic Theatrical Managers Should Get the Benefit of It—Inside History of the Big Five.

Another hearing before the Laws Committee of the Board of Aldermen on the subject of regulating theatrical ticket speculation took place last Thursday afternoon. Substantially it was a repetition of the hearing that took place a week before. Several theatregoers complained of ill-treatment at the hands of speculators, and Louis Marshall, of Marshall, Guggenheim and Untermeyer, as counsel for one of the factions among the ticket speculators, argued in favor of the Dowling proposition fixing the license at $500 with a bond attachment of $2,000. He wanted the business regulated and not abolished.

One of the principal speakers was Marc Klaw, who was present with Charles Burnham, president of the Managers' Association. Mr. Klaw began by saying that he was against ticket speculation, but if the Aldermen could not regulate the traffic he favored "every theatrical manager in the city standing in with the speculators."

"Two years ago," said Mr. Klaw, "I came to you with clean hands. At that time I advocated that the evil be wiped out. It is different now. The managers are beginning more and more to do business with the speculators. There is a law of supply and demand, and prices must always rise according to the demand of a commodity."

The hearing closed with the adjournment of the committee, which will next make its report to the board.

The inner workings of the combination of speculators in theatre tickets, known as the Big Five, have been revealed by a man familiar with its history, who exposes the magnitude of the operations in an interview and shows just what is back of this universally complained of nuisance to which playgoers are nightly exposed in front of every New York theatre that has a success on the boards.

According to this informant there is, as already set forth in THE MIRROR, a regularly organized company known as the New York Theatre Speculators' Association, with upward of a hundred members. The original members are Jack Davis, Jim Feeney, Bill Guerney, and Frank Fightner. Out of this organization grew a new combination of six men, Isadore Johnson, John Lang, David Marks, Maurice Blau, Leo Newman, and Louis Cohen. They formed this combination as the result of the annulment last year of the ordinance which abolished the $50 license and wiped out sidewalk ticket peddling, because this annulment caused a host of small investors to enter the business and cut into their profits.

The six men named started business by obtaining large blocks of tickets for various opera performances at the Metropolitan Opera House, a process which shut out a large number of the "shoestring speculators." This arrangement terminated when the old Metropolitan management came to an end last season. The six thereupon launched a new scheme, in which they were backed by Little Tim Sullivan and others. They invested altogether about $68,000 in season subscription books to the Metropolitan Opera House. It is said that the combination lost $585 the first night, and with other experiences of the same character Johnson dropped out and left the "Big Five" to carry on the business.

The combination then invested about $20,000 in tickets to The Dollar Princess, playing at the Knickerbocker. It realized a handsome profit on this venture, and next acquired about $25,000 worth of tickets to The Silver Star at the New Amsterdam. The attraction did not come up to expectations, and the speculators wound up with a loss of about $8,000, it is said, partly due to the cutting in of a lot of independent speculators released by the annulment of the ordinance prohibiting sidewalk speculation.

The Big Five thereupon decided, it is said, upon carrying the war into Africa and acquiring if possible a monopoly of the business by obtaining the passage of a high-license ordinance. In order to discourage the shoestring speculators from interfering with their business they asked to have the license fixed at $500, with a bond of $2,000, made forfeitable if the provisions of the ordinance were violated. Such an ordinance was introduced by Alderman Dowling and was the subject of the hearings held last Thursday and the Thursday before. This hearing was attended by the members of the Big Five and the other speculators. The latter opposed its passage, on the ground that the license was prohibitive as regarded all save the combination. The Speculators' Association favored a license of twice or possibly three times the amount of the former $50 license, but no more. All combined to oppose the Schloss ordinance abolishing ticket speculation.

The system of the Big Five offers a strong temptation to theatrical managers. The speculators pledge themselves to take large allotments of tickets and pay for them at the box-office on a cash basis, regardless of whether the attraction is a success or not. The price paid is from 25 to 50 cents in excess of the regular box-office rate, and the arrangement extends over a period of months, during which they are given from 100 to 200 tickets for each performance. Unsold tickets are not returnable, and the speculators take all the risk. If their judgment is at fault in one case they recoup their losses in another. The arrangement insures the producing manager from $10,000 to $20,000 cash on every new production, regardless of its ultimate fate. The public pays the difference in the end.

MAKES ANOTHER CLAIM.

Samuel Eberly Gross, the Chicago real estate man, who succeeded in enjoining Richard Mansfield from continuing in Cyrano de Bergerac on the plea that Rostand appropriated the theme and some of the situations from an unacted play of his entitled The Merchant Prince of Corneville, has come into the limelight again with a charge that his play also inspired Rostand with the ideas which he elaborated in L'Aiglon and now in Chantecler. Mr. Gross charges Rostand with having become obsessed with the spirit of his drama. He claims the character of the eagle in L'Aiglon is identical with his creation, and in Chantecler Rostand appropriated his whole bill-of-fare, from pork to fowl. It was a Chicago court that granted the temporary injunction of Cyrano on the strength of Mr. Gross' showing. The story ran that Mansfield was so disgusted with the flimsy ground of action that rather than give Gross the benefit of the advertising he would derive if the case was threshed out, he decided to shelve the French play. The difference between the workmanship of the Chicago man and the French poet was as a plaster cast to Carrara marble.

LONG RUN FOR ALMA.

Manager Adolf Philipp, of the Wintergarden on Eighty-sixth Street, who last week scored the 150th performance with Paul Hervé's musical comedy, Alma Wo Wohust Du?—music by Jean Briquet—is about to send out a No. 2 company, which will open in Rochester Feb. 24, under the management of J. J. Rosenthal, late manager of Weber's Theatre. The house was sold out for the 150th performance several days before the event. The enterprising actor-manager who adapted the piece into German was given an ovation and received from the composer and librettist a cablegram of congratulations, coupled with an expression of hope that it may duplicate the success on the American stage when Manager Weber produces it next season. The new company is headed by Hedwig Richard, who has been prominent in the musical productions at the Irving Place Theatre this season.

DEATH OF AMELIA GLOVER.

Famous Dancer Known as "The Little Fawn" and Long Popular on the Stage.

Amelia Glover, who about ten years ago was one of the most popular footlight favorites, died on Wednesday, Feb. 9, at the home of her sister, Mrs. H. A. Ludlam, 62 West Sixty-sixth Street, and was buried the following day at Sayville, L. I. Present at the funeral were her husband, Al Lawrence, and four of Miss Glover's sisters—all except Ida Glover, the oldest, who was prevented from attending by illness.

Death came to Miss Glover as a relief from painful injuries incurred from exertions made when she was a famous dancer, which produced a form of violent rupture. She repeatedly had to submit to the knife of the surgeon, and her last days were fraught with untold sufferings. The presence of her sister Julia during her last illness was due to the former's visit to this country for the purpose of recuperation from a severe spell of illness in London, where she now has her home as the wife of Henri Laurent, formerly connected with musical comedy productions in this country.

Miss Glover's second husband, Mr. Lawrence, who is master machinist with the company presenting Arizona on the road, hurried home from the South, where the company was playing when his wife's illness assumed a critical stage.

She was about forty years of age, and was born in New York, Aug. 14, 1871. As a child she was very fond of dancing, and at the age of nine, in reply to an advertisement she saw in a newspaper, wanting children for a children's ballet to be put on at the Academy of Music by Col. Mapleson, she was accepted and made her first public appearance. She remained with Mapleson two years, and then retired from the stage for one year. At the age of twelve she joined the Kiralfys' Excelsior company at Niblo's Garden. At first she was in the children's ballet, but she was promoted ere long, and because she was extremely slight, was kept in the back row for six months, when she was transferred to the front line, whether on account of her increasing weight or her terpsichorean ability she was never told. She remained with the Kiralfys until her fourteenth year, when she went to Chicago and was given her first opportunity to do a solo dance. It was in Gilbert and Sullivan's opera, Iolanthe. She made a hit and it was there that she was first called "The Little Fawn," a soubriquet that clung to her during her entire professional career.

Her sister Ida became Henry E. Dixey's first wife, and it was the comedian who presented her with the first ballet slippers she ever wore. He advised her to rest at this period until the opening of The Corsair company. She acted on his advice, and opened with that troupe in the Fall of 1889, remaining only a short time. She closed in The Corsair on a Saturday night in November, in Cincinnati, and the next night, Sunday, opened in St. Louis with Russell's Comedians in The City Directory.

This was a famous comedy troupe which included such artists as David Warfield, William Collier, May Irwin, Dan Daly, Theresa Vaughn, Ignasis Martinelli, Joseph C. Miron, Nat Goodwin and Kate Castleton.

Miss Glover appeared successively in The City Directory, About Town, Natural Gas and We, Us and Co., and in 1891 became the wife of John H. Russell, the manager and proprietor of the various companies named. He had married Kate Ireland in 1880, but was divorced from her in 1891, and married Miss Glover the same year. When Russell died, about ten years ago, she married Al Lawrence a year later.

Miss Glover rose to the enviable position she attained in her profession by her own exertions. She was accounted one of the most accomplished dancers in the United States. She was a finished step-dancer and at the same time a ballet soloist of the highest class. Her grace and personal attractiveness were almost proverbial. She had a truly sympathetic and magnetic presence and caught her audiences quickly and held them in a firm grasp of interest. She was a favorite with the members of her companies, and was always among the first to look after the wants of those suffering from illness or other causes.

The immediate cause of the injury to which she was so long a martyr was the exertion made in back-bending. It did not immediately disable her from continuing her work, but developed by degrees. Her last appearance was made in Topsy Turvy, about eleven years ago, when she was compelled to retire permanently.

THE LATE AMELIA GLOVER

ADELE BLOOD.

Adele Blood, whose portrait graces the first page of THE MIRROR, does not need detailed account of her professional accomplishments to remind readers of her personality. Additional to the evident beauty of this young woman, whose rare loveliness of coloring can but be suggested by the realism of photography, must be counted the exquisite charm of a cultured intelligence.

A Californian by birth, a graduate of the State University at Berkeley, Miss Blood has properly equipped herself for a significant career. Her professional training for the stage began five years ago, under the personal tutelage of the late Lewis Morrison. She successfully supported that actor as the Marguerite to his memorable Mephistopheles.

In vaudeville she has won a distinct place, having been engaged by Edwards Davis to originate the leading roles in his dramatic successes, The Unmasking, All Rivers Meet at Sea, and The Picture of Dorian Gray, which is a dramatization of Oscar Wilde's unique story.

In stock Miss Blood has successfully portrayed over a hundred characters. In varying stellar roles she has proved her versatility in engagements at the Lafayette Theatre, Detroit; the Baker Theatre, Rochester; in Mortimer Snow's Stock company, Troy, and recently at the Imperial Theatre, St. Louis. D. E. Russel at the conclusion of her St. Louis engagement gave public expression to the following statement: "We are sorry to lose Miss Blood. She is a woman with whom I have found it a pleasure to transact business, a lady in her social conduct, and an actress of rare ability who would capture a large patronage and become a distinct favorite in any metropolitan stock."

Miss Blood opened yesterday (Feb. 14) at the Fifth Avenue Theatre, winning a new personal triumph. Her present bookings expire April 11.

MADISON COREY MARRIED.

A dispatch from Spokane, Wash., under last Wednesday's date announced the marriage of Mabel Wilber, prima donna of The Merry Widow company, to Madison Corey, general manager of Henry W. Savage's attractions. The marriage ceremony was performed Wednesday afternoon at All Saints' Episcopal Cathedral in the presence of only a few friends, and after the performance the members of the company tendered the newly married pair a dinner at a hotel. The Savage orchestra and a number of local musicians played selections. The marriage was something of a surprise, although it was known that an engagement existed. Mr. Corey returned from Europe and went direct to Spokane to meet his fiancée.

A MANAGER COMPLIMENTED.

John W. Bailey, manager of the Grand Theatre, Montgomery, Ala., has received many letters from actors complimenting him on the order in which he keeps the dressing-rooms in his theatre. In a recent letter to him Mrs. Fiske wrote:

"*Dear Sir.*—Allow me to express my pleasure at the perfect condition of this dressing-room. It is a great satisfaction to occasionally find such excellent care of the rooms and such thoughtful attention."

TWO SHAW PLAYS AT SMITH COLLEGE.

Two Bernard Shaw plays were performed at Smith College, Northampton, Mass., by its leading literary societies on Feb. 5. The one given by Alpha was The Devil's Disciple and the following students took part: Misses Holliday, Wilds, Chandler, O'Donnell, Denman, King, McDugal, Willett and Fielder. Candida was given by Phi Kappa. Those in the cast were Misses Esther Smith, Miller, Dauchy, Notman, Moos and Childs.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Chauncey Olcott closes his Fall and Winter tour in Ragged Robin Feb. 26, and will spend four weeks of Lent at Hobe Sound, Fla., as guest of his manager, Augustus Pitou. His Spring season begins March 27 in Chicago and ends about June 1 in this city.

At the banquet of New York Council of the Knights of Columbus, which is to be given at the Hotel Astor Sunday evening, Feb. 20, with Judge Victor Dowling presiding, William J. Kelly, who is playing the leading male role in The Lily at the Stuyvesant Theatre, will make an after-dinner speech entitled "Young Actors of To-day." The banquet will be attended by many prominent actors, who expect Mr. Kelly to make good as an after-dinner orator.

Fiske O'Hara, the popular singing comedienne who is starring in Wearing of the Green, Theodore Burt Sayre's new romantic Irish drama, with remarkable success, will not act during Holy Week. He expects to present Mr. Sayre's play in this city late this season for a run.

Ralph J. Herbert and Marion Hutchins, both at present appearing with A. H. Wood's Chinatown Trunk Mystery, have in preparation a musical version of Clyde Fitch's Frederick Le Maitre. They will use it as a vaudeville vehicle at the close of their present season.

Owing to the success of the Sothern-Marlowe engagement at the Academy of Music three special performances have been arranged. The first is a matinee to-morrow afternoon. Washington's Birthday will witness a matinee of The Merchant of Venice. The special matinee of the fourth and last week will be Hamlet.

Two hundred members of the American Society of Civil Engineers arranged a theatre party for John Mason's performance of None So Blind Saturday night at the Hackett Theatre. Mr. Mason's role in the play is that of a civil engineer.

Robert M. Baker, of Boston, who dramatized Beverly from George Barr McCutcheon's "Beverly of Graustark" for O. G. Delamater and William Norris, has completed the dramatization of The Trail of the Lonesome Pine, by John Fox, Jr. It will be produced this Spring by Delamater and Norris. Mr. Baker is spending a few days in town, conferring with his managers in regard to the production.

Justina Wayne, who has met with so much success as Beverly Calhoun in George Barr McCutcheon's Beverly this season, will appear in the part again next season, playing week stands in the principal cities only. The following season she will be starred in a new play under the direction of A. G. Delamater and William Norris.

E. Sardis Lawrence, managing Rachel May Clark and the Payeen Stock company at the American Theatre, Toledo, was in town for a few days last week, arranging for plays to be presented in the near future. Mr. Lawrence reports business as very good.

Phyllis Sherwood, who has just closed with The Commanding Officer, has been congratulated on her reported marriage, to which she enters a denial. Miss Sherwood, the daughter of Grace Sherwood, is still heart and fancy free, she being confused with a Phyllis Sherwood who is appearing in vaudeville and was recently married to James H. Diamond.

The Human Hearts Western company have finished a string of one-night stands and are on their way back East. The cast has been changed. The company includes the following members: W. E. Nankeville, William Franklin Riley, Frank Keneagy, Roy S. Welles, R. D. Craig, Eugene Phelps, Harry Knapp, Eddie Deane, Edward Vaughn, Lydia Kane, Mary Thompson, Louise James, Neomah Pattee, and Master Jack Kane.

The Shuberts announce a new production of The Motor Girl, the musical comedy which ran all last Summer at the Lyric Theatre. The chief players in the new cast will be William Norris, Emma Carus, Ruth Maycliffe, and Edgar Atchison Ely. This will be Miss Maycliffe's debut in musical comedy.

The adaptation from the German of Lulu's Husbands, in which Mabel Barrison and Harry Conor are soon to be seen, is being hurried to completion by Thompson Buchanan, author of A Woman's Way. This will be Mr. Buchanan's first adaptation and his first work for the Messrs. Shubert.

At the St. Philomena Bazaar at the Coliseum, St. Louis, Jane Wheatley, Jack Hazard, W. Galwey Herbert, and Dallas Welford, of the Mr. Hopkinson and Fritzi Scheff companies, aided the charity on Wednesday, Feb. 2, with songs and recitations.

The engagement is announced of Harry Harris, treasurer of the New York Theatre, and Desiree Lasard, formerly of Robert Edeson's companies. Miss Lasard will retire from the stage.

The Olive Mead Quartette, who are at present upon their annual midwinter tour, and who will be heard in the states of Ohio, Missouri, Iowa, Illinois and Indiana, will give their next concert in Mendelssohn Hall, Wednesday evening, Feb. 23.

William Mailly, of the *Twentieth Century Magazine*, will deliver two lectures on the drama at the Rand School of Social Science, 112 East Nineteenth Street, on Sunday, Feb. 20, and Sunday, Feb. 27, at 11 A. M. each day. The first lecture is entitled "The Social Evolution of the Drama," and the second "The Current Social Drama."

Madame Rachel Laya, the prima donna, who was engaged by Oscar Hammerstein for his French opera company, left on Thursday for Paris under contract to Keith and Proctor to return in September for a tour of their circuit. Meantime she will make her vaudeville debut in London at the same theatre and on the same night with Sarah Bernhardt, three weeks hence, and after completing her London engagement will pay a professional visit to Berlin, Vienna and other German cities. At her try-out last Sunday at the Fifth Avenue Theatre, Madame Laya, who sang an aria from Carmen, "Love's Last Word," by Octave Crimeaux and Mimn's aria from La Boheme, was overwhelmed with applause.

H. Maurice Tuttle has been re-engaged for the Lyceum Theatre Stock company at Toledo, Ohio, for a season of ten weeks, beginning March 10.

Mrs. Simon Baruch, 51 West Seventieth Street, has been elected chairman of a committee on entertainment appointed by the Minerva Club and the New York Daughters of the Confederacy to promote a charity affair and to be given at the Waldorf-Astoria on March 12.

Charlotte Walker was the recipient of a large floral piece from a delegation of suffragettes who attended her performance in Just a Wife at the Belasco Theatre last Wednesday evening and rapturously applauded her suffragette speech in the second act of the play.

The New York University "show" for 1910 is entitled The Undergraduates. It will be presented for four performances at the Berkeley Theatre beginning April 28. The author is William Le Baron, 1906; music by Dems Taylor, '09; lyrics by Walter C. Atkinson, '11.

George C. Stansbury, manager of a St. Louis machinery concern, has threatened to sue Maxine Elliott for damages unless she suppresses the name as it appears in the cast of The Inferior Sex opposite the sailor McPherson. The actor admitted that he assumed the name to cover up his real name and for two seasons has been professionally known as George J. Stansbury, but has never been in St. Louis.

Claude L. Hagen, technical director of the New Theatre, has tendered his resignation to the management, to take effect May 1. The cause is ascribed to alleged infringement of his contract giving him full direction of the mechanical operation of the stage. He is known as the most expert stage mechanician in the United States, numerous famous stage devices being his invention.

Rubin Waller, a ticket speculator, has been held by Magistrate Breen for a test case in General Sessions Court on a charge of larceny. The evidence showed that Waller had sold two tickets which were refused at the door under an order from the theatre warning Waller that tickets sold by him on the sidewalk would not be honored. Waller refused to refund the money to the purchaser.

Marietta Olly, the German actress who has been in this country for some months perfecting herself in the English language preparatory to her debut as an American star under the Shuberts, has begun rehearsals of an emotional drama by a foreign author, and will make her initial appearance in the near future, opening out of town. John Emerson, who staged The City and The Watcher, is in charge of the rehearsals for the Shuberts.

Lew Fields announces that his new Summer revue, which will be produced in New York some time next June, is to be entitled The Summer Widowers. The Summer Widowers will have a book and lyrics by Glen MacDonough, author of both The Midnight Sons and The Jolly Bachelors. The music will be by A. Baldwin Sloane. The Summer Widowers will be offered by the largest company ever seen in a Broadway playhouse.

A theatre party of four hundred members of the National Pulp and Paper Manufacturers' Association attended the performance of The Jolly Bachelors at the Broadway Theatre, Feb. 9.

Maclyn Arbuckle rejoined The Round Up company in Dallas, Texas, Monday evening, Feb. 7. Rapley Holmes, who has been playing the part, will be cast in another Klaw and Erlanger production. The Circus Man, in which Mr. Arbuckle was playing, has closed.

Phyllis Carrington has closed with the Robert Hilliard company to play leads with stock company at the Savoy in Atlantic City.

The Advertisers' Club of Cincinnati entertained S. Goodfriend and George Arliss' forces at luncheon this week and was entertained in turn by Mr. Goodfriend. He spoke of "The Publicity Man and the Advertiser."

Twenty-nine Canadian girls, winners in a beauty contest, conducted by the Ottawa *Citizen*, who have been to Bermuda as guests of that paper, will return to New York and witness Thursday evening's performance of The City.

Mart W. Zielie has written and sold to a manager in the South a four-act play, which will be put out soon. Mr. Zielie expects to remain at home this coming Summer in Riceville, Pa., and write, as he has orders for plays and acts that will keep him busy.

Mrs. John M. Sampolis went to Baltimore Sunday to spend the week with her daughter, Kathryn, who is playing with the De Wolf Hopper Opera company in that city.

Virginia Pearson has been engaged by Henry B. Harris for The Children of Destiny.

Ben Greet's ten weeks' season at the Garden Theatre will open Feb. 21 with She Stoops to Conquer.

Lillian Russell has donated the first doll, a fac-simile of herself, to the ladies of the St. Vincent de Paul Society of Richmond, Va., for their entertainment and exhibition of dolls of prominent actresses, to be given shortly after the close of the Lenten season for the purpose of raising funds to aid the worthy poor and those afflicted with tuberculosis.

At the last meeting of the Board of Directors, Raymond N. Harris was elected president of the Joseph King Attractions, Inc.

The fifteenth anniversary of the association of David Montgomery and Fred Stone as a team will be celebrated to-morrow night. Their first appearance was with Haverly's Minstrels at the Grand Opera House, New Orleans, Feb. 16, 1895.

Marion J. Benson, who received much favorable comment playing the lead with Thomas Jefferson in his mid-season tour in Rip Van Winkle, was called upon while in Philadelphia to continue in the same role with Mr. Jefferson, who resumed his tour Jan. 21 in Worcester, Mass., under the management of Jules Murry.

Frederick Solomon has returned to the Broadway Theatre as musical director for The Jolly Bachelors and also for Lew Fields' other productions.

Margaret Anglin obtained a verdict for $5,000 in the Supreme Court on Feb. 10 in a suit against Frederick A. Russell, a broker, on a note made by the latter to T. W. Anglin, a brother of the actress, and transferred to her. Russell refused to pay it when due, claiming that it merely covered an amount owing him from Anglin. This was denied, and judgment was given by default.

William G. Watson, who is Big Chief Moose of the Order of Moose, was honored with a banquet by members of the order at Wilkes-Barre, Pa., on the occasion of his recent appearance in that city.

Manager Baker, of Wilkes-Barre, Pa., denies that he has sold the Luzerne Theatre in that city.

Mrs. George Fear England, assisted by the Walter Robinson Quartette and stringed instruments, gave a monologue at the Waldorf-Astoria Monday, Feb. 7. Recitations and songs, given in negro dialect, pleased the audience present.

A special professional matinee of Die Förster-Christl was given at the Irving Place Theatre Feb. 10. Several members of the Metropolitan Opera company were present.

Burgarth and Stein will manage the Irving Place German Theatre for another year. The season will extend from Oct. 1 till April 1. A lease was signed Feb. 10 with August Lüchow.

Mary Garden attended the Saturday matinee of Blanche Ring in The Yankee Girl at the Herald Square. At Miss Ring's invitation to the audience to join her in the chorus of "Nora Malone," Miss Garden accepted. The audience was thoroughly pleased.

Blanche Ring sent the many flowers which she received on her opening night in The Yankee Girl to Bellevue Hospital, to be distributed among the patients.

Forbes-Robertson will read some of Richard Watson Gilder's poems at the memorial exercises for Mr. Gilder in Mendelssohn Hall Sunday afternoon, Feb. 20.

Rehearsals of Hattie Williams' new farce, The Girl He Couldn't Leave Behind Him, began at the Garrick Theatre Sunday afternoon under the direction of William Collier. Miss Williams' company will include Wallace Eddinger, Grace Carlyle, Ernest Lawford, Georgie Mendum, Zelda Sears, Edwin Nicander, George Trader, Eddie Gorman, Anita Rotha, Richard Gordon, and Edgar Franklin.

Will West, of The Dollar Princess company, has signed a five years' contract with Charles Frohman.

The Lieblers have accepted a play by Paul Armstrong which the author wrote in four days.

Mrs. H. C. De Mille has purchased from Max Marcin and F. C. Barber the dramatization rights of their serial story in the *People's Magazine*. The story is entitled "Britz of Headquarters."

Virginia Kline has been engaged for Mrs. Fiske's company.

The Emma Bunting Stock company has accomplished the phenomenal in Schenectady, N. Y., playing one bill an entire week to capacity business, six nights and four matinees. The company, under the management of Sam C. Miller, is now in its sixth week with no signs of a falling off in business; on the contrary, the demand for seats seems to be greater with each succeeding week and they are now selling four weeks in advance. Miss Bunting is supported by a clever company under the stage direction of W. H. Lytell. All plays are equipped with appropriate scenery by Charles De Flesh, with W. T. Thornton as carpenter and builder.

A performance of Alice in Wonderland for the benefit of the George Junior Republic was given at the Waldorf-Astoria Feb. 7.

The Teatro Rosalia Castro, in Vigo, Spain, was destroyed by fire Feb. 8. Several persons were injured. The fire occurred in the early morning after a ball given in honor of French sailors.

A dinner was tendered Felix Isman at the Holland House Sunday night by about sixty of his friends. A loving cup was presented to Mr. Isman. After the dinner a vaudeville performance of which Consul, the monkey, was a feature, was given on an improvised stage. Among those present were Martin Beck, William Morris, Lee Shubert, and Max Steurer.

Howell Hansel has joined the Harry Davis Stock company, Duquesne Theatre, Pittsburgh, in the capacity of leading man. He began his engagement on Feb. 7 in the part of Shylock. The Merchant of Venice has been continued for the second week in order to satisfy the demand for seats.

The Adele Margulies Trio, Adele Margulies, piano; Leopold Litchenberg, violin, and Leo Schultz, 'cello, will give their third and last concert this season at Mendelssohn Hall on Tuesday evening, Feb. 22.

Beginning this afternoon a "New Thought Matinee" will be given at the Belasco Theatre every Tuesday afternoon. Julia Seton Sears will conduct the matinees, and there will be music as well as lectures for entertainment. The admission is to be free.

Bruce Rinaldo has leased his dramatization of Marie Corelli's novel, "Wormwood; or, The Absinthe Drinkers of Paris," to the Wood Sisters company, who are making a feature of the play through Texas territory. Manager Krause, of the company, reports business excellent and states that Wormwood has proven one of the strongest productions ever made by this popular organization.

A concert in memory of Leopold Damrosch, who died Feb. 15, 1885, will be given in Carnegie Hall to-night by the People's Choral Union and the Oratorio Society. Walter Damrosch will conduct.

Wilford S. Watters has filed a petition in bankruptcy, with liabilities of $5,348 and no available assets. He lost heavily by the two concerts which he gave at the Academy of Music, Brooklyn, last Fall. Marcella Sembrich was the attraction at the first concert, Nov. 17, and Lillian Nordica at the second, on Dec. 9.

Mascagni, the Italian composer, is writing a light grand opera on the subject of Tennyson's poem, "Lady Godiva," in which the Lieblers will star Bessie Abott. Signor Mascagni will come to America to direct the rehearsals.

Hall's Associate Players have been moved from the Grand Opera House, Wheeling, W. Va., where they appeared for more than three months past, to the Garrick Theatre, Grand Rapids, Mich., opening Feb. 10, for an indefinite run. The roster follows: Eugene J. Hall, manager; Jno. Adair, Jr., press agent; Misses Gertye Collins, Daisy Carleton, Mina Genell, Zula Ellsworth, Bertha Guthrie, Messrs. Wm. H. Starkey, Chas. Guthrie, Wm. B. Freeman, Gale Satterlee, Henery Gsell, Wm. Repaid, Dorsey Harrison, Hank Arnold and Ben F. Wells, scenic artist. Mr. Hall will open a new company at the Grand, Wheeling, W. Va., Feb. 7.

A new theatre in St. Louis, with a seating capacity of 2,200, will be erected by the Mercantile Trust Company. The Shuberts will control the theatre, it is said.

Arnold C. Baldwin, after closing the Arnold Baldwin company, was engaged by R. W. Marks for a three weeks' run of stock in which he appeared in thirty-six different plays as leading man at the Grand Opera House, Ottawa, Canada. He is now re-engaged by the Keith Stock company as leading man.

Grace Fox, who for nine years has been with Corse Payton's stock company at the Lee Avenue Theatre, Brooklyn, and for twenty years with Mr. Payton's companies, was presented with a ring set with twenty diamonds by Mr. Payton in recognition of her long services. Miss Fox has played more than 9,000 performances.

Alfred Latell sailed last Tuesday on the *Kaiser Wilhelm der Grosse*, opening March 1 at the Olympic Theatre in Paris in a review which will burlesque Chantecler among other well-known plays of recent dates.

Horace V. Noble and Terrease Lorraine (Mrs. Noble) have resigned from the Lyric Stock company at Lincoln, Neb., to go to a stock company at Denver, Colo.

Maude Odell Doremus has gone to visit her mother at Beaufort, S. C., for a few weeks previous to sailing for Paris, where she will witness the performance of the play in which she is to make her debut as a star in September. At the Actors' Fund Fair, week of May 9, Miss Odell is to be Cleopatra and will read the future by cards and palmistry.

TICKET SPECULATORS HEARD

THE COMMITTEE OF THE BOARD OF ALDERMEN CLOSES HEARINGS.

All Sides to the Controversy State Their Case and Playgoers Launch Complaints of Ill-Treatment—Marc Klaw Says if the Board Cannot Regulate the Objectionable Traffic Theatrical Managers Should Get the Benefit of It—Inside History of the Big Five.

Another hearing before the Laws Committee of the Board of Aldermen on the subject of regulating theatrical ticket speculation took place last Thursday afternoon. Substantially it was a repetition of the hearing that took place a week before. Several theatregoers complained of ill-treatment at the hands of speculators, and Louis Marshall, of Marshall, Guggenheim and Untermeyer, as counsel for one of the factions among the ticket speculators, argued in favor of the Dowling proposition fixing the license at $500 with a bond attachment of $2,000. He wanted the business regulated and not abolished.

One of the principal speakers was Marc Klaw, who was present with Charles Burnham, president of the Managers' Association. Mr. Klaw began by saying that he was against ticket speculation, but if the Aldermen could not regulate the traffic he favored "every theatrical manager in the city standing in with the speculators."

"Two years ago," said Mr. Klaw, "I came to you with clean hands. At that time I advocated that the evil be wiped out. It is different now. The managers are beginning more and more to do business with the speculators. There is a law of supply and demand, and prices must always rise according to the demand of a commodity."

The hearing closed with the adjournment of the committee, which will next make its report to the board.

The inner workings of the combination of speculators in theatre tickets, known as the Big Five, have been revealed by a man familiar with its history, who exposes the magnitude of the operations in an interview and shows just what is back of this universally complained of nuisance to which playgoers are nightly exposed in front of every New York theatre that has a success on the boards.

According to this informant there is, as already set forth in THE MIRROR, a regularly organized company known as the New York Theatre Speculators' Association, with upward of a hundred members. The original members are Jack Davis, Jim Feeney, Bill Guerney, and Frank Fightner. Out of this organization grew a new combination of six men, Isadore Johnson, John Lang, David Marks, Maurice Blau, Leo Newman, and Louis Cohen. They formed this combination as the result of the annulment last year of the ordinance which abolished the $50 license and wiped out sidewalk ticket peddling, because this annulment caused a host of small investors to enter the business and cut into their profits.

The six men named started business by obtaining large blocks of tickets for various opera performances at the Metropolitan Opera House, a process which shut out a large number of the "shoestring speculators." This arrangement terminated when the old Metropolitan management came to an end last season. The six thereupon launched a new scheme, in which they were backed by Little Tim Sullivan and others. They invested altogether about $68,000 in season subscription books to the Metropolitan Opera House. It is said that the combination lost $585 the first night, and with other experiences of the same character Johnson dropped out and left the "Big Five" to carry on the business.

The combination then invested about $20,000 in tickets to The Dollar Princess, playing at the Knickerbocker. It realized a handsome profit on this venture, and next acquired about $25,000 worth of tickets to The Silver Star at the New Amsterdam. The attraction did not come up to expectations, and the speculators wound up with a loss of about $8,000, it is said, partly due to the cutting in of a lot of independent speculators released by the annulment of the ordinance prohibiting sidewalk speculation.

The Big Five thereupon decided, it is said, upon carrying the war into Africa and acquiring if possible a monopoly of the business by obtaining the passage of a high-license ordinance. In order to discourage the shoestring speculators from interfering with their business they asked to have the license fixed at $500, with a bond of $2,000, made forfeitable if the provisions of the ordinance were violated. Such an ordinance was introduced by Alderman Dowling and was the subject of the hearings held last Thursday and the Thursday before. This hearing was attended by the members of the Big Five and the other speculators. The latter opposed its passage, on the ground that the license was prohibitive as regarded all save the combination. The Speculators' Association favored a license of twice or possibly three times the amount of the former $50 license, but no more. All combined to oppose the Schloss ordinance abolishing ticket speculation.

The system of the Big Five offers a strong temptation to theatrical managers. The speculators pledge themselves to take large allotments of tickets and pay for them at the box-office on a cash basis, regardless of whether the attraction is a success or not. The price paid is from 25 to 50 cents in excess of the regular box-office rate, and the arrangement extends over a period of months, during which they are given from 100 to 200 tickets for each performance. Unsold tickets are not returnable, and the speculators take all the risk. If their judgment is at fault in one case they recoup their losses in another. The arrangement insures the producing manager from $10,000 to $20,000 cash on every new production, regardless of its ultimate fate. The public pays the difference in the end.

MAKES ANOTHER CLAIM.

Samuel Eberly Gross, the Chicago real estate man, who succeeded in enjoining Richard Mansfield from continuing in Cyrano de Bergerac on the plea that Rostand appropriated the theme and some of the situations from an unacted play of his entitled The Merchant Prince of Corneville, has come into the limelight again with a charge that his play also inspired Rostand with the ideas which he elaborated in L'Aigion and now in Chantecler. Mr. Gross charges Rostand with having become obsessed with the spirit of his drama. He claims the character of the eagle in L'Aigion is identical with his creation, and in Chantecler Rostand appropriated his whole bill-of-fare, from pork to fowl. It was a Chicago court that granted the temporary injunction of Cyrano on the strength of Mr. Gross' showing. The story ran that Mansfield was so disgusted with the flimsy ground of action that rather than give Gross the benefit of the advertising he would derive if the case was threshed out, he decided to shelve the French play. The difference between the workmanship of the Chicago man and the French poet was as a plaster cast to Carrara marble.

LONG RUN FOR ALMA.

Manager Adolf Philipp, of the Wintergarden on Eighty-sixth Street, who last week scored the 150th performance with Paul Hervé's musical comedy, Alma Wo Wohust Du?—music by Jean Briquet—is about to send out a No. 2 company, which will open in Rochester Feb. 24, under the management of J. J. Rosenthal, late manager of Weber's Theatre. The house was sold out for the 150th performance several days before the event. The enterprising actor-manager who adapted the piece into German was given an ovation and received from the composer and librettist a cablegram of congratulations, coupled with an expression of hope that it may duplicate the success on the American stage when Manager Weber produces it next season. The new company is headed by Hedwig Richard, who has been prominent in the musical productions at the Irving Place Theatre this season.

DEATH OF AMELIA GLOVER.

Famous Dancer Known as "The Little Fawn" and Long Popular on the Stage.

Amelia Glover, who about ten years ago was one of the most popular footlight favorites, died on Wednesday, Feb. 9, at the home of her sister, Mrs. H. A. Ludlam, 62 West Sixty-sixth Street, and was buried the following day at Sayville, L. I. Present at the funeral were her husband, Al Lawrence, and four of Miss Glover's sisters—all except Ida Glover, the oldest, who was prevented from attending by illness.

Death came to Miss Glover as a relief from painful injuries incurred from exertions made when she was a famous dancer, which produced a form of violent rupture. She repeatedly had to submit to the knife of the surgeon, and her last days were fraught with untold sufferings. The presence of her sister Julia during her last illness was due to the former's visit to this country for the purpose of recuperation from a severe spell of illness in London, where she now has her home as the wife of Henri Laurent, formerly connected with musical comedy productions in this country.

Miss Glover's second husband, Mr. Lawrence, who is master machinist with the company presenting Arizona on the road, hurried home from the South, where the company was playing when his wife's illness assumed a critical stage.

She was about forty years of age, and was born in New York, Aug. 14, 1871. As a child she was very fond of dancing, and at the age of nine, in reply to an advertisement she saw in a newspaper, wanting children for a children's ballet to be put on at the Academy of Music by Col. Mapleson, she was accepted and made her first public appearance. She remained with Mapleson two years, and then retired from the stage for one year. At the age of twelve she joined the Kiralfys' Excelsior company at Niblo's Garden. At first she was in the children's ballet, but she was promoted ere long, and because she was extremely slight, was kept in the back row for six months, when she was transferred to the front line, whether on account of her increasing weight or her terpsichorean ability she was never told. She remained with the Kiralfys until her fourteenth year, when she went to Chicago and was given her first opportunity to do a solo dance. It was in Gilbert and Sullivan's opera, Iolanthe. She made a hit and it was there that she was first called "The Little Fawn," a soubriquet that clung to her during her entire professional career.

Her sister Ida became Henry E. Dixey's first wife, and it was the comedian who presented her with the first ballet slippers she ever wore. He advised her to rest at this period until the opening of The Corsair company. She acted on his advice, and opened with that troupe in the Fall of 1889, remaining only a short time. She closed in The Corsair on a Saturday night in November, in Cincinnati, and the next night, Sunday, opened in St. Louis with Russell's Comedians in The City Directory.

This was a famous comedy troupe which included such artists as David Warfield, William Collier, May Irwin, Dan Daly, Theresa Vaughn, Ignasia Martinelli, Joseph C. Miron, Nat Goodwin and Kate Castleton.

Miss Glover appeared successively in The City Directory, About Town, Natural Gas and We, Us and Co., and in 1891 became the wife of John H. Russell, the manager and proprietor of the various companies named. He had married Kate Ireland in 1880, but was divorced from her in 1891, and married Miss Glover the same year. When Russell died, about ten years ago, she married Al Lawrence a year later.

Miss Glover rose to the enviable position she attained in her profession by her own exertions. She was accounted one of the most accomplished dancers in the United States. She was a finished step-dancer and at the same time a ballet soloist of the highest class. Her grace and personal attractiveness were almost proverbial. She had a truly sympathetic and magnetic presence and caught her audiences quickly and held them in a firm grasp of interest. She was a favorite with the members of her companies, and was always among the first to look after the wants of those suffering from illness or other causes.

The immediate cause of the injury to which she was so long a martyr was the exertion made in back-bending. It did not immediately disable her from continuing her work, but developed by degrees. Her last appearance was made in Topsy Turvy, about eleven years ago, when she was compelled to retire permanently.

THE LATE AMELIA GLOVER

ADELE BLOOD.

Adele Blood, whose portrait graces the first page of THE MIRROR, does not need detailed account of her professional accomplishments to remind readers of her personality. Additional to the evident beauty of this young woman, whose rare loveliness of coloring can but be suggested by the realism of photography, must be counted the exquisite charm of a cultured intelligence.

A Californian by birth, a graduate of the State University at Berkeley, Miss Blood has properly equipped herself for a significant career. Her professional training for the stage began five years ago, under the personal tutelage of the late Lewis Morrison. She successfully supported that actor as the Marguerite to his memorable Mephistopheles.

In vaudeville she has won a distinct place, having been engaged by Edwards Davis to originate the leading roles in his dramatic successes, The Unmasking, All Rivers Meet at Sea, and The Picture of Dorian Gray, which is a dramatization of Oscar Wilde's unique story.

In stock Miss Blood has successfully portrayed over a hundred characters. In varying stellar roles she has proved her versatility in engagements at the Lafayette Theatre, Detroit; the Baker Theatre, Rochester; in Mortimer Snow's Stock company, Troy, and recently at the Imperial Theatre, St. Louis. D. E. Russel at the conclusion of her St. Louis engagement gave public expression to the following statement: "We are sorry to lose Miss Blood. She is a woman with whom I have found it a pleasure to transact business, a lady in her social conduct, and an actress of rare ability who would capture a large patronage and become a distinct favorite in any metropolitan stock."

Miss Blood opened yesterday (Feb. 14) at the Fifth Avenue Theatre, winning a new personal triumph. Her present bookings expire April 11.

MADISON COREY MARRIED.

A dispatch from Spokane, Wash., under last Wednesday's date announced the marriage of Mabel Wilber, prima donna of The Merry Widow company, to Madison Corey, general manager of Henry W. Savage's attractions. The marriage ceremony was performed Wednesday afternoon at All Saints' Episcopal Cathedral in the presence of only a few friends, and after the performance the members of the company tendered the newly married pair a dinner at a hotel. The Savage orchestra and a number of local musicians played selections. The marriage was something of a surprise, although it was known that an engagement existed. Mr. Corey returned from Europe and went direct to Spokane to meet his fiancée.

A MANAGER COMPLIMENTED.

John W. Bailey, manager of the Grand Theatre, Montgomery, Ala., has received many letters from actors complimenting him on the order in which he keeps the dressing-rooms in his theatre. In a recent letter to him Mrs. Fiske wrote:

"*Dear Sir.*—Allow me to express my pleasure at the perfect condition of this dressing-room. It is a great satisfaction to occasionally find such excellent care of the rooms and such thoughtful attention."

TWO SHAW PLAYS AT SMITH COLLEGE.

Two Bernard Shaw plays were performed at Smith College, Northampton, Mass., by its leading literary societies on Feb. 5. The one given by Alpha was The Devil's Disciple and the following students took part: Misses Holliday, Wilds, Chandler, O'Donnell, Denman, King, McDugal, Willett and Fielder. Candida was given by Phi Kappa. Those in the cast were Misses Esther Smith, Miller, Dauchy, Notman, Moos and Childs.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Chauncey Olcott closes his Fall and Winter tour in Ragged Robin Feb. 26, and will spend four weeks of Lent at Hobe Sound, Fla., as guest of his manager, Augustus Pitou. His Spring season begins March 27 in Chicago and ends about June 1 in this city.

At the banquet of New York Council of the Knights of Columbus, which is to be given at the Hotel Astor Sunday evening, Feb. 20, with Judge Victor Dowling presiding, William J. Kelly, who is playing the leading male role in The Lily at the Stuyvesant Theatre, will make an after-dinner speech entitled "Young Actors of To-day." The banquet will be attended by many prominent actors, who expect Mr. Kelly to make good as an after-dinner orator.

Fiske O'Hara, the popular singing comedienne who is starring in Wearing of the Green, Theodore Burt Sayre's new romantic Irish drama, with remarkable success, will not act during Holy Week. He expects to present Mr. Sayre's play in this city late this season for a run.

Ralph J. Herbert and Marion Hutchins, both at present appearing with A. H. Wood's Chinatown Trunk Mystery, have in preparation a musical version of Clyde Fitch's Frederick Le Maitre. They will use it as a vaudeville vehicle at the close of their present season.

Owing to the success of the Sothern-Marlowe engagement at the Academy of Music three special performances have been arranged. The first is a matinee to-morrow afternoon. Washington's Birthday will witness a matinee of The Merchant of Venice. The special matinee of the fourth and last week will be Hamlet.

Two hundred members of the American Society of Civil Engineers arranged a theatre party for John Mason's performance of None So Blind Saturday night at the Hackett Theatre. Mr. Mason's role in the play is that of a civil engineer.

Robert M. Baker, of Boston, who dramatized Beverly from George Barr McCutcheon's "Beverly of Graustark" for O. G. Delamater and William Norris, has completed the dramatization of The Trail of the Lonesome Pine, by John Fox, Jr. It will be produced this Spring by Delamater and Norris. Mr. Baker is spending a few days in town, conferring with his managers in regard to the production.

Justina Wayne, who has met with so much success as Beverly Calhoun in George Barr McCutcheon's Beverly this season, will appear in the part again next season, playing week stands in the principal cities only. The following season she will be starred in a new play under the direction of A. G. Delamater and William Norris.

E. Sardis Lawrence, managing Rachel May Clark and the Paycen Stock company at the American Theatre, Toledo, was in town for a few days last week, arranging for plays to be presented in the near future. Mr. Lawrence reports business as very good.

Phyllis Sherwood, who has just closed with The Commanding Officer, has been congratulated on her reported marriage, to which she enters a denial. Miss Sherwood, the daughter of Grace Sherwood, is still heart and fancy free, she being confused with a Phyllis Sherwood who is appearing in vaudeville and was recently married to James H. Diamond.

The Human Hearts Western company have finished a string of one-night stands and are on their way back East. The cast has been changed. The company includes the following members: W. E. Nankeville, William Franklin Riley, Frank Keneagy, Roy B. Welles, R. D. Craig, Eugene Phelps, Harry Knapp, Eddie Deane, Edward Vaughn, Lydia Kane, Mary Thompson, Louise James, Neomah Pattee, and Master Jack Kane.

The Shuberts announce a new production of The Motor Girl, the musical comedy which ran all last Summer at the Lyric Theatre. The chief players in the new cast will be William Norris, Emma Carus, Ruth Mayeliffe, and Edgar Atchison Ely. This will be Miss Mayeliffe's debut in musical comedy.

The adaptation from the German of Lulu's Husbands, in which Mabel Barrison and Harry Conor are soon to be seen, is being hurried to completion by Thompson Buchanan, author of A Woman's Way. This will be Mr. Buchanan's first adaptation and his first work for the Messrs. Shubert.

At the St. Philomena Bazaar at the Coliseum, St. Louis, Jane Wheatley, Jack Hazard, W. Galwey Herbert, and Dallas Welford, of the Mr. Hopkinson and Fritzi Scheff companies, aided the charity on Wednesday, Feb. 2, with songs and recitations.

The engagement is announced of Harry Harris, treasurer of the New York Theatre, and Desiree Lazard, formerly of Robert Edeson's companies. Miss Lazard will retire from the stage.

The Olive Mead Quartette, who are at present upon their annual midwinter tour, and who will be heard in the states of Ohio, Missouri, Iowa, Illinois and Indiana, will give their next concert in Mendelssohn Hall, Wednesday evening, Feb. 23.

William Mailly, of the *Twentieth Century Magazine*, will deliver two lectures on the drama at the Rand School of Social Science, 112 East Nineteenth Street, on Sunday, Feb. 20, and Sunday, Feb. 27, at 11 A. M. each day. The first lecture is entitled "The Social Evolution of the Drama," and the second "The Current Social Drama."

Madame Rachel Laya, the prima donna, who was engaged by Oscar Hammerstein for his French opera company, left on Thursday for Paris under contract to Keith and Proctor to return in September for a tour of their circuit. Meantime she will make her vaudeville debut in London at the same theatre and on the same night with Sarah Bernhardt, three weeks hence, and after completing her London engagement will pay a professional visit to Berlin, Vienna and other German cities. At her try-out last Sunday at the Fifth Avenue Theatre, Madame Laya, who sang an aria from Carmen, "Love's Last Word," by Octave Crimeaux and Mimn's aria from La Boheme, was overwhelmed with applause.

H. Maurice Tuttle has been re-engaged for the Lyceum Theatre Stock company at Toledo, Ohio, for a season of ten weeks, beginning March 10.

Mrs. Simon Baruch, 51 West Seventieth Street, has been elected chairman of a committee on entertainment appointed by the Minerva Club and the New York Daughters of the Confederacy to promote a charity affair and to be given at the Waldorf-Astoria on March 12.

Charlotte Walker was the recipient of a large floral piece from a delegation of suffragettes who attended her performance in Just a Wife at the Belasco Theatre last Wednesday evening and rapturously applauded her suffragette speech in the second act of the play.

The New York University "show" for 1910 is entitled The Undergraduates. It will be presented for four performances at the Berkeley Theatre beginning April 28. The author is William Le Baron, 1906; music by Dems Taylor, '09; lyrics by Walter C. Atkinson, '11.

George C. Stansbury, manager of a St. Louis machinery concern, has threatened to sue Maxine Elliott for damages unless she suppresses the name as it appears in the cast of The Inferior Sex opposite the sailor McPherson. The actor admitted that he assumed the name to cover up his real name and for two seasons has been professionally known as George J. Stansbury, but has never been in St. Louis.

Claude L. Hagen, technical director of the New Theatre, has tendered his resignation to the management, to take effect May 1. The cause is ascribed to alleged infringement of his contract giving him full direction of the mechanical operation of the stage. He is known as the most expert stage mechanician in the United States, numerous famous stage devices being his invention.

Rubin Waller, a ticket speculator, has been held by Magistrate Breen for a test case in General Sessions Court on a charge of larceny. The evidence showed that Waller had sold two tickets which were refused at the door under an order from the theatre warning Waller that tickets sold by him on the sidewalk would not be honored. Waller refused to refund the money to the purchaser.

Marietta Olly, the German actress who has been in this country for some months perfecting herself in the English language preparatory to her debut as an American star under the Shuberts, has begun rehearsals of an emotional drama by a foreign author, and will make her initial appearance in the near future, opening out of town. John Emerson, who staged The City and The Watcher, is in charge of the rehearsals for the Shuberts.

Lew Fields announces that his new Summer revue, which will be produced in New York some time next June, is to be entitled The Summer Widowers. The Summer Widowers will have a book and lyrics by Glen MacDonough, author of both The Midnight Sons and The Jolly Bachelors. The music will be by A. Baldwin Sloane. The Summer Widowers will be offered by the largest company ever seen in a Broadway playhouse.

A theatre party of four hundred members of the National Pulp and Paper Manufacturers' Association attended the performance of The Jolly Bachelors at the Broadway Theatre, Feb. 9.

Maclyn Arbuckle rejoined The Round Up company in Dallas, Texas, Monday evening, Feb. 7. Rapley Holmes, who has been playing the part, will be cast in another Klaw and Erlanger production. The Circus Man, in which Mr. Arbuckle was playing, has closed.

Phyllis Carrington has closed with the Robert Hilliard company to play leads with stock company at the Savoy in Atlantic City.

The Advertisers' Club of Cincinnati entertained S. Goodfriend and George Arliss' forces at luncheon this week and was entertained in turn by Mr. Goodfriend. He spoke of "The Publicity Man and the Advertiser."

Twenty-nine Canadian girls, winners in a beauty contest, conducted by the Ottawa *Citizen*, who have been to Bermuda as guests of that paper, will return to New York and witness Thursday evening's performance of The City.

Mart W. Zielie has written and sold to a manager in the South a four-act play, which will be put out soon. Mr. Zielie expects to remain at home this coming Summer in Riceville, Pa., and write, as he has orders for plays and acts that will keep him busy.

Mrs. John M. Sampolis went to Baltimore Sunday to spend the week with her daughter, Kathryn, who is playing with the De Wolf Hopper Opera company in that city.

Virginia Pearson has been engaged by Henry B. Harris for The Children of Destiny.

Ben Greet's ten weeks' season at the Garden Theatre will open Feb. 21 with She Stoops to Conquer.

Lillian Russell has donated the first doll, a fac-simile of herself, to the ladies of the St. Vincent de Paul Society of Richmond, Va., for their entertainment and exhibition of dolls of prominent actresses, to be given shortly after the close of the Lenten season for the purpose of raising funds to aid the worthy poor and those afflicted with tuberculosis.

At the last meeting of the Board of Directors, Raymond N. Harris was elected president of the Joseph King Attractions, Inc.

The fifteenth anniversary of the association of David Montgomery and Fred Stone as a team will be celebrated to-morrow night. Their first appearance was with Haverly's Minstrels at the Grand Opera House, New Orleans, Feb. 16, 1895.

Marion J. Benson, who received much favorable comment playing the lead with Thomas Jefferson in his mid-season tour in Rip Van Winkle, was called upon while in Philadelphia to continue in the same role with Mr. Jefferson, who resumed his tour Jan. 21 in Worcester, Mass., under the management of Jules Murry.

Frederick Solomon has returned to the Broadway Theatre as musical director for The Jolly Bachelors and also for Lew Fields' other productions.

Margaret Anglin obtained a verdict for $5,000 in the Supreme Court on Feb. 10 in a suit against Frederick A. Russell, a broker, on a note made by the latter to T. W. Anglin, a brother of the actress, and transferred to her. Russell refused to pay it when due, claiming that it merely covered an amount owing him from Anglin. This was denied, and judgment was given by default.

William G. Watson, who is Big Chief Moose of the Order of Moose, was honored with a banquet by members of the order at Wilkes-Barre, Pa., on the occasion of his recent appearance in that city.

Manager Baker, of Wilkes-Barre, Pa., denies that he has sold the Luzerne Theatre in that city.

Mrs. George Fear England, assisted by the Walter Robinson Quartette and stringed instruments, gave a monologue at the Waldorf-Astoria Monday, Feb. 7. Recitations and songs, given in negro dialect, pleased the audience present.

A special professional matinee of Die Förster-Christ'l was given at the Irving Place Theatre Feb. 10. Several members of the Metropolitan Opera company were present.

Burgarth and Stein will manage the Irving Place German Theatre for another year. The season will extend from Oct. 1 till April 1. A lease was signed Feb. 10 with August Lüchow.

Mary Garden attended the Saturday matinee of Blanche Ring in The Yankee Girl at the Herald Square. At Miss Ring's invitation to the audience to join her in the chorus of "Nora Malone," Miss Garden accepted. The audience was thoroughly pleased.

Blanche Ring sent the many flowers which she received on her opening night in The Yankee Girl to Bellevue Hospital, to be distributed among the patients.

Forbes-Robertson will read some of Richard Watson Gilder's poems at the memorial exercises for Mr. Gilder in Mendelssohn Hall Sunday afternoon, Feb. 20.

Rehearsals of Hattie Williams' new farce, The Girl He Couldn't Leave Behind Him, began at the Garrick Theatre Sunday afternoon under the direction of William Collier. Miss Williams' company will include Wallace Eddinger, Grace Carlyle, Ernest Lawford, Georgie Mendum, Zelda Sears, Edwin Nicander, George Trader, Eddie Gorman, Anita Rothe, Richard Gordon, and Edgar Franklin.

Will West, of The Dollar Princess company, has signed a five years' contract with Charles Frohman.

The Liebler's have accepted a play by Paul Armstrong which the author wrote in four days.

Mrs. H. C. De Mille has purchased from Max Marcin and F. C. Barber the dramatization rights of their serial story in the *People's Magazine*. The story is entitled "Brits of Headquarters."

Virginia Kline has been engaged for Mrs. Fiske's company.

The Emma Bunting Stock company has accomplished the phenomenal in Schenectady, N. Y., playing one bill an entire week to capacity business, six nights and four matinees. The company, under the management of Sam C. Miller, is now in its sixth week with no signs of a falling off in business; on the contrary, the demand for seats seems to be greater with each succeeding week and they are now selling four weeks in advance. Miss Bunting is supported by a clever company under the stage direction of W. H. Lytell. All plays are equipped with appropriate scenery by Charles De Fiesh, with W. T. Thornton as carpenter and builder.

A performance of Alice in Wonderland for the benefit of the George Junior Republic was given at the Waldorf-Astoria Feb. 7.

The Teatro Rosalia Castro, in Vigo, Spain, was destroyed by fire Feb. 8. Several persons were injured. The fire occurred in the early morning after a ball given in honor of French sailors.

A dinner was tendered Felix Isman at the Holland House Sunday night by about sixty of his friends. A loving cup was presented to Mr. Isman. After the dinner a vaudeville performance of which Consul, the monkey, was a feature, was given on an improvised stage. Among those present were Martin Beck, William Morris, Lee Shubert, and Max Steurer.

Howell Hansel has joined the Harry Davis Stock company, Duquesne Theatre, Pittsburgh, in the capacity of leading man. He began his engagement on Feb. 7 in the part of Shylock. The Merchant of Venice has been continued for the second week in order to satisfy the demand for seats.

The Adele Margulies Trio, Adele Margulies, piano; Leopold Litchenberg, violin, and Leo Schultz, 'cello, will give their third and last concert this season at Mendelssohn Hall on Tuesday evening, Feb. 22.

Beginning this afternoon a "New Thought Matinee" will be given at the Belasco Theatre every Tuesday afternoon. Julia Seton Sears will conduct the matinees, and there will be music as well as lectures for entertainment. The admission is to be free.

Bruce Rinaldo has leased his dramatization of Marie Corelli's novel, "Wormwood; or, The Absinthe Drinkers of Paris," to the Wood Sisters company, who are making a feature of the play through Texas territory. Manager Krause, of the company, reports business excellent and states that Wormwood has proven one of the strongest productions ever made by this popular organization.

A concert in memory of Leopold Damrosch, who died Feb. 15, 1885, will be given in Carnegie Hall to-night by the People's Choral Union and the Oratorio Society. Walter Damrosch will conduct.

Wilford S. Watters has filed a petition in bankruptcy, with liabilities of $5,348 and no available assets. He lost heavily by the two concerts which he gave at the Academy of Music, Brooklyn, last Fall. Marcella Sembrich was the attraction at the first concert, Nov. 17, and Lillian Nordica at the second, on Dec. 9.

Mascagni, the Italian composer, is writing a light grand opera on the subject of Tennyson's poem, "Lady Godiva," in which the Liebler's will star Bessie Abott. Signor Mascagni will come to America to direct the rehearsals.

Hall's Associate Players have been moved from the Grand Opera House, Wheeling, W. Va., where they appeared for more than three months past, to the Garrick Theatre, Grand Rapids, Mich., opening Feb. 10, for an indefinite run. The roster follows: Eugene J. Hall, manager; Jno. Adair, Jr., press agent; Misses Gertye Collins, Daisy Carleton, Mina Genell, Zula Ellsworth, Bertha Guthrie, Messrs. Wm. H. Starkey, Chas. Guthrie, Wm. B. Freeman, Gale Satterlee, Henery Goell, Wm. Repaid, Dorsey Harrison, Hank Arnold and Ben F. Wells, scenic artist. Mr. Hall will open a new company at the Grand, Wheeling, W. Va., Feb. 7.

A new theatre in St. Louis, with a seating capacity of 2,200, will be erected by the Mercantile Trust Company. The Shuberts will control the theatre, it is said.

Arnold C. Baldwin, after closing the Arnold Baldwin company, was engaged by H. W. Marks for a three weeks' run of stock in which he appeared in thirty-six different plays as leading man at the Grand Opera House, Ottawa, Canada. He is now re-engaged by the Keith Stock company as leading man.

Grace Fox, who for nine years has been with Corse Payton's stock company at the Lee Avenue Theatre, Brooklyn, and for twenty years with Mr. Payton's companies, was presented with a ring set with twenty diamonds by Mr. Payton in recognition of her long services. Miss Fox has played more than 9,000 performances.

Alfred Latell sailed last Tuesday on the *Kaiser Wilhelm der Grosse*, opening March 1 at the Olympic Theatre in Paris in a review which will burlesque Chantecler among other well-known plays of recent dates.

Horace V. Noble and Terreese Lorraine (Mrs. Noble) have resigned from the Lyric Stock company at Lincoln, Neb., to go to a stock company at Denver, Colo.

Maude Odell Doremus has gone to visit her mother at Beaufort, S. C., for a few weeks previous to sailing for Paris, where she will witness the performance of the play in which she is to make her debut as a star in September. At the Actors' Fund Fair, week of May 9, Miss Odell is to be Cleopatra and will read the future by cards and palmistry.

ELEANOR ROBSON TO WED.

Actress Will Become the Wife of August Belmont Next Month.

The Sunday papers of Feb. 14 announced the formal engagement of Eleanor Robson, the well-known actress, to Mr. August Belmont, the multi-millionaire of New York—an engagement which has for some time past been the subject of international rumors. Miss Robson, who has been appearing under the Liebler management for many years, closed her engagement in The Dawn of a To-morrow at the Majestic Theatre, Brooklyn, on Saturday night and ended her artistic career. She went to her home, 302 West Seventy-seventh Street, and will remain there until her marriage, some time next month. Only a few intimate friends of both parties will be present, and after the ceremonies Mr. and Mrs. Belmont will pay a visit to Europe, returning to open their house at Hempstead and in time for the races at Belmont Park.

Miss Robson is the daughter of Madge Carr Cook, the actress, famous for her impersonation of the title-role in Mrs. Wiggs of the Cabbage Patch. She was born in England and at seven years of age was placed in the convent school, St. Peter's Academy, West Brighton, Staten Island, N. Y., where she remained till she was eighteen.

She made her first appearance in 1897 as Margory Knox in Men and Women at the California Theatre, San Francisco. Passing under the management of Liebler and Company, George C. Tyler had her support Kyrle Bellew in A Gentleman from France and afterward starred her in Romeo and Juliet with Bellew as Romeo. She subsequently appeared in Zangwill's Merely Mary Ann, as Kate Hardcastle in She Stoops to Conquer, as Constance in Browning's On a Balcony, in Salomy Jane, and recently in A Dawn of a To-morrow. She played Merely Mary Ann successfully at the Duke of York's Theatre, London, and formed the acquaintance of many prominent personages in social and literary circles while in the English capital.

Mr. Belmont is a widower of fifty-seven. His wife died in Paris in September, 1898. Since that event Mr. Belmont has lived much alone, either at his home on East Thirty-fourth Street or at his country home at Hempstead, L. I. He has three sons—August, who was married in 1906 to Miss Alice de Goicouria, of this city, and is now a member of the firm of August Belmont and Company; Raymond, a recent graduate of Harvard and a clerk in his father's banking house, and Morgan, who is at St. Mark's boarding school, Southboro, Mass.

FOREIGN STAGE NOTES.

Sir Herbert Tree has scored a success in his impersonation of the title-role in The O'Flynn, the new romantic play by Justin Huntley McCarthy, presented at His Majesty's Theatre, London, Tuesday evening February 1. The play deals with Irish characters in the reign of William of Orange and the return of James II. to reconquer the kingdom, if possible. The O'Flynn is an Irish D'Artagnan and was played by the star with unfailing spirits and a masterly brogue. The performance is hailed as a complete success.

At the Queen's Theatre, London, H. B. Irving scored a personal hit in Comyns Carr's adaptation of Stevenson's Jekyll and Hyde, in which Miss Titell Brune is credited with giving a powerful rendering of the part of Lady Carew. Dorothea Baird, Irving's wife, acted the part of Laura Jekyll.

After the first act of Chantecler at the Porte de St. Martin Theatre, in Paris, the scene shifters went to Manager Hertz and demanded an increase of wages from 20 cents to 50 cents a night for their work, threatening that otherwise they would follow the example of the scene shifters of the Renaissance Theatre and declare a strike. The management was forced to comply with the demand.

Duffield and Company have obtained the American book rights to Chantecler, which will probably be translated for them by a young American poetess who has previously done noteworthy work in this field.

The sum of $15,600 was derived for the Paris flood sufferers from the first regular performance of Chantecler.

Caruso will not appear at Covent Garden, on the grounds that his terms are prohibitive. Melba and Tetrazzini, however, will appear.

Charles Frohman has fixed February 21 for the inauguration of his repertory plan in London at the Duke of York's Theatre. The first performance will be John Galsworthy's play, Justice, and will be followed by new plays by Shaw, Barker, and Barrie, and by a posthumous but uncompleted play of George Meredith, now completed by a well-known dramatist.

AN AFTERNOON WITH SHAKESPEARE.

The Professional Woman's League will celebrate "dramatic day" Monday afternoon, Feb. 21. Mrs. Sol Smith is chairman of the meeting. The afternoon will be devoted to Shakespearean discussions and recitations. F. F. Mackay will give a Shakespearean talk. Mildred Holland will recite the potion scene from Romeo and Juliet, Ben Johnson will deliver the Seven Ages speech from As You Like It, Beatrice Forbes-Robertson will give the "Quality of Mercy" speech from The Merchant of Venice, and Leah Bateman Hunter and Charles Baker will present a scene from Romeo and Juliet.

INCORPORATIONS AT ALBANY.

Six Companies File Articles of Incorporation.

Theatrical and moving picture companies filed certificates of incorporation with the Secretary of State at Albany the past week as follows:

Loew's Consolidated Enterprises, Port Cowen, N. Y.; to erect, lease and operate theatres and provide for amusement enterprises of all kinds; capital $1,500,000; directors, Marcus Loew, 701 Seventh Avenue, Joseph L. Rhinock, Thirty-ninth Street and Broadway, Adolph Zuker, 46 East Fourteenth Street, Harry Harris, 299 Broadway, New York city.

The Orient Incorporated, New York city; to carry on the business of theatre proprietors and managers, and in particular to present plays, vaudeville and motion pictures and deal in property pertaining to the amusement business; capital, $4,000; directors, Rosie Gordon, Louis Gordon, 253 Grand Street, Samuel Kutinsky, 82 Henry Street, New York city.

New Academy Theatre Company, Buffalo, N. Y.; to conduct theatres, etc., and furnish theatrical and musical performances; capital, $10,000; directors, Edward C. Schlenker, Jay C. King, M. E. Robinson, Buffalo, N. Y.

Premium Amusement Company, New York city; to purchase or otherwise acquire or dispose of rights of or for admission to places of amusement and to conduct theatrical and moving picture shows, also to act as theatrical agents; capital, $10,000; directors, Edward C. Schiffmacher, 438 Sixty-seventh Street, Brooklyn, N. Y., Hattie J. Kling, 115 West 114th Street, Grace Snyder, 131 Sherman Avenue, New York city.

Warren and Sweeney, Incorporated; principal office, 5115 Fifth Avenue, Brooklyn, N. Y.; to act as owners and managers of theatres, etc., and deal in plays of all descriptions, moving pictures, machines, films and supplies and to engage players in all branches of the amusement business; capital, $5,000; directors, Edward J. Sweeney, 460 Forty-ninth Street, Brooklyn, N. Y., William J. Warren, 705 Cortlandt Street, John W. Sweeney, 348 Third Avenue, New York city.

The Cartwright Amusement Company, 1711 Main Street, Buffalo, N. Y.; to carry on general amusements, to purchase, lease and operate theatres and amusement devices; capital, $5,000; directors, Arthur C. Willats, 1711 Main Street, William B. Smith, Y. M. C. A. Building, Buffalo, N. Y., Frederick B. Sternberg, Euclid Hotel, Cleveland, Ohio.

The Knickerbocker Entertainment and Music Exchange of New York city have certified to the Secretary of State that its capital stock is $2,000, and that one-half of same has been paid in cash. Elmer J. Denton, president, Harry M. Denton, secretary and treasurer.

PLAYWRIGHT CANNOT SEE HER PLAY.

Charlotte Thompson went to Chicago to visit Margaret Anglin and read the manuscript of a new play. Miss Anglin was playing at Powers' Theatre. Miss Thompson had boasted that she had never seen The Awakening of Helena Richie acted from the auditorium. Friday evening, Feb. 11, the actress succeeded in overcoming the playwright's objection to see her own play. Miss Anglin's manager, not knowing of the proposed visit, had not held out a seat and everything was sold, including the boxes. Miss Thompson, however, cheerfully agreed to stand through the performance. Since the Iroquois fire there is a strict rule in Chicago against anybody standing in the theatres, and within ten minutes from the beginning of the play Miss Thompson was summarily bundled out of the theatre. She returned to New York, and up to date has not seen her Awakening of Helena Richie acted.

GEORGE EVANS' MINSTRELS.

The Cohan and Harris Minstrels, which were formed two years ago, have passed into the hands of George Evans, the leading comedian of the organization. Mr. Evans purchased the production for about $25,000.

THE CHERUB DIVINE.

Brady and Grismer will try out Owen Davis' dramatization of Sewell Ford's Cherub Divine in Philadelphia Friday. The play will be called The Lamb. Douglas Fairbanks will have the leading role. If the play seems worthy Mr. Fairbanks will star in it next season.

LEONCAVALLO ILL.

Ruggiero Leoncavallo, composer of Pagliacci, Medici, Savonarola, Cesare Borgia, Trilby, and Zaza, is seriously ill at Milan from heart failure.

CUES.

Frank Monroe has signed a three years' contract with the Lieblers.

Pauline Chase closed her long engagement in Peter Pan in London Saturday night.

"Superwoman" was the subject of discussion at a meeting of the George Bernard Shaw Fellowship Club Sunday night at the home of Dr. Charles H. Jaeger.

The annual benefit of the Theatre Treasurers of America will be held in Wallack's Theatre Feb. 27.

The German Theatre Club, having for its object the advancement of the German stage in America, was founded Feb. 10, with Theodor Henninger, Paul Wenzel, Herman Alexander, and Gustav Scholer as officers.

Julia Blanc, the accomplished character actress, is now a member of the New Theatre company and opened yesterday (Monday) in The Witch, in support of Madame Bertha Kalich.

The engagement is announced of Roderick C. Penfield, author of The White Hen, and Georgette Armandine Giffault.

NEW THEATRE NOTES.

Mrs. Sol Smith Out of The Witch—Friction in the Company—Notes.

Mrs. Sol Smith, who was injured in an automobile accident a few weeks ago, has not yet sufficiently recovered to resume her place with the New Theatre company. Her role in The Witch is given temporarily to Caroline Newcombe.

Director Ames was startled last week, after one of the rehearsals of The Witch, to learn that there was friction in the company. George Foster Platt, stage-manager, meeting Mr. Ames after the rehearsals, announced, "Well, Mr. Ames, at last the newspaper stories about friction in the company are true. Two members are not speaking." "Who are they?" asked Mr. Ames with some show of consternation. "The two horses," was Mr. Platt's reply.

John Corbin, literary director of the New Theatre, will address the Catholic Club Thursday evening, Feb. 17, on "The New Theatre: Its Aims and Appeals." An exhibition of scenic theatre models will be held at the same time in the club's quarters.

A large hawk has kidnapped "Nig," the cat which was to be used in The Witch. After the final rehearsal, which was held on the roof, the kitten was wandering about on the promenade when the tragedy occurred.

VALENTINE PARTIES.

All the Liebler and Company attractions in some way observed yesterday as Valentine's Day. In New York, H. B. Warner, who is appearing at Wallack's in Alias Jimmy Valentine, entertained scores of real Valentines right out of the City Directory and after the performance was entertained by them.

In Pittsburgh Viola Allen gave an entertainment Monday afternoon at the Alvin Theatre for the enjoyment of the inmates of the Home for Crippled Children. Besides the entertainment furnished by the members of The White Sister company and the dinner to the youngsters, pretty missives, characteristic of the day, were given each little cripple, with the envelope addressed to the child. A post office was arranged on the stage, and a boy made up as Cupid acted as postmaster.

Mabel Hite, who began her starring career in A Certain Party in Rochester, Monday, for the opening performance introduced into the second act scene of the new comedy a song written by herself and called "St. Valentine Asked for My Heart, but I Told Him It Was Lent." John Kelly, Amy Ames, and Mike Donlin, of this company, read imaginary valentines from persons invited to A Certain Party but unable to attend.

Every Liebler and Company attraction celebrated the day distinctively.

STRIKERS DELAY THEATRE CONSTRUCTION.

Three hundred union workmen employed on the Brandeis Theatre and office building, Omaha, Neb., quit work Saturday morning, Feb. 5, because a number of nonunion men had been given employment by a subcontractor. Building operations on the structure were brought to a standstill. That afternoon a meeting of the strikers was held to discuss the situation. Committees from the different unions involved held conferences. The nonunion men continued their work. The unions involved and certain specified members were restrained by a temporary judgment of the district court from interfering with the men working on the building. It is expected that the differences will soon be settled.

WANTED, A COMEDY.

Margaret Anglin is again to pass under the artistic direction of Liebler and Company provided the managers succeed by next Thanksgiving Day in finding for her a suitable American comedy. George C. Tyler, of the Liebler firm, has always believed that Miss Anglin's artistic forte is comedy, while the actress herself has clung to the conviction that her success is bound up with her vein of emotional acting. She has been persuaded, however, to undertake a comedy role if Mr. Tyler can find a comedy which shall meet their just requirements by next season. Louis Nethersole, however, will continue to act as Miss Anglin's manager.

BEULAH POYNTER IN A NEW PLAY.

Beulah Poynter, the young actress and playwright who has made Lena Rivers so popular the past four seasons, will give a special performance of her new play at Newark, N. J., on Friday afternoon, March 4. Miss Poynter promises that her new play will be as popular as Lena Rivers has been. John Bowers, Joseph Kevlin, Ted V. Armond, Edwina Levin, Rose Watson, Edward Dale, Nettie Loudin, all members of Lena Rivers company, will have important roles in support of Miss Poynter. The play is a dramatization of "Marion Gray."

A SYMPHONY CONCERT.

The New York Symphony Orchestra played two symphonies on Sunday afternoon at the New Theatre under Walter Damrosch's conducting. One was the "Fantastic," by Berlioz, and the other that in C minor by Brahms. An interesting feature was the appearance of Erich Ochs, his first in America, with the tenor viola invented by Ritter of Frankfort. A large audience showed full appreciation.

PAUL SCOTT AGENCY.

New Dramatic and Play Agency Opened by a Popular Agent.

Paul Scott, who is favorably known to every player in the country, has opened a new dramatic agency and play brokerage business in the Knickerbocker Theatre Building, rooms 526 and 527. The new agency will be known as the Paul Scott Dramatic Agency and Play Bureau, incorporated, and the business will consist of engaging people for stock, traveling and producing companies, and buying, selling and leasing plays. Mr. Scott's long experience as an actor, director and agent makes it certain that the agency will be conducted along reliable lines, and it should promptly win public favor.

THE SHUBERTS IN CHICAGO.

The Shuberts announce that next season they will have four theatres in Chicago, and will make that city a producing center for their attractions second in importance only to New York. At the present time the only playhouse in Chicago operated by the Shuberts is the Garrick Theatre. Recently they acquired control of the Great Northern Theatre and will inaugurate their management of that house on Sunday, Feb. 20, with Dick Whittington.

The two other theatres, completing the list of four Shubert playhouses, are both to be entirely new and the work of construction will be begun shortly. Negotiations for desirable sites for these two houses, in the center of the Chicago amusement district, are now under way and should be completed within a few days.

The Great Northern Theatre is now closed for alterations pending the reopening under Shubert auspices. It will hereafter be known as the Savoy, and will be devoted to musical presentations. One of the new theatres to be erected will be a memorial to the late Sam S. Shubert, similar to the playhouse recently opened in Boston.

JOHN MASON AT NEW THEATRE.

John Mason, who is appearing at the Hackett Theatre in None So Blind, under the management of Harrison Grey Fiske and Lee Shubert, will give seven performances of Suphus Michaelis' play of the French Revolution called A Son of the Revolution. The first performance will be given Feb. 28, the date on which Sister Beatrice was to have been produced. The production of this play will be delayed two weeks. It is in deference to Mr. Michaelis' wishes that John Mason has been selected to appear in this production. He will be supported by his own company, including George Fawcett, Walter Hale, Thomas Jackson, Kathryn Kaelred, and Ivy Troutman. The nights on which Mr. Mason appears at the New Theatre the Hackett will be dark. The performances will not be consecutive.

THE PLEIADES CLUB.

The Pleiades Club will give a dinner at their club-rooms at Reisenweber's, Sunday evening, Feb. 27, in honor of a number of theatrical people, among the number being Charlotte Walker, Eugene Walter, Edmund Breese, Henry Stanford, Laura Burt, Thais Lawton, Beverly Sitgreaves, Mildred Holland, Lottie Alter, Roselle Knott, Bessie Tannehill, Regina Vicarino and several others. This will be the theatrical night at this club. The toastmaster on the occasion will be Dixie Hines, president of the Pleiades Club.

FUND FAIR ENTERTAINMENT.

At the suggestion of Thomas Wise a continuous entertainment will be given at the forthcoming Actors' Fund Fair. A different star each hour will present a one-act play from 1 o'clock till midnight. Some of the stars will write their own plays, others will use plays by American authors, while Maude Adams and Ethel Barrymore will use the one-act plays recently presented to them by J. M. Barrie. At the end of each hour the theatre will be cleared and admission charged for the next performance.

JUDGMENTS AGAINST LOIE FULLER.

Lawyer Taylor Moore, representing Grant Squires, executor of the estate of the late Catharine Donovan, a New York modiste, obtained a judgment of $718 against Loie Fuller, the dancer. A second judgment for $384 salary due was granted Edward Bosanquet, who assisted in one of her dances. Miss Fuller is now appearing in vaudeville. The judgments are as yet unsatisfied.

A CERTAIN PARTY.

Liebler and Company's production of A Certain Party, in which Mabel Hite is to star, had its premiere in Amsterdam, N. Y., last Saturday night. The play is by Edward W. Townsend and Frank W. O'Malley. In the cast are Mike Donlin, John T. Kelly and Amy Ames. Many professional baseball players were present to see Mr. Donlin act.

SALVATION NELL.

Alice Kauser, executive agent, by arrangement with Harrison Grey Fiske, advertises Salvation Nell, by Edward Sheldon, for a road tour, with its full and superb production. As announced in another column, Mrs. Fiske is about to appear in other productions, after two seasons in this remarkable play, which will long have a potent drawing power.

BOOKS AND MAGAZINES.

THE CLYDE FITCH I KNEW, by Archie Bell; illustrated from souvenir originals owned by the author. Broadway Publ. Co., 835 Broadway, New York. Price, $1.

Mr. Bell writes *con amore* as one of the two or three intimate friends of the late playwright, and anyone interested in the personality of Mr. Fitch in its most intimate moods, or in the stage generally, as influenced by him and his work, will find this little volume of 121 pages "mighty good reading." It is written in a bright, gossipy style and reveals the subject in many new sidelights. The seven articles comprising the book are not biographical in the general acceptation of the term, but elucidative and illuminating of the mature genius of the dramatist. They are divided into the following titles: An Apostle of Color, His Method of Work, Three Unattained Ambitions, After the Play, Son of His Mother, A Man of the World and the Works of Clyde Fitch. The volume is illustrated with photographs of the author and scenes of his home, Quiet Corner, Greenwich, Ct.

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Damon Lyon, who is in a sanitarium at Lakewood, N. J., has written a booklet entitled "Sunshine and Shadows," in which he tells of his stage experiences from the time of his singing in a children's Pinafore company to his latest engagement with Richard Mansfield in Peer Gynt. During his career Mr. Lyon has appeared in companies managed by J. M. Hill, George Edwardes, Augustin Daly, J. C. Duff, and Charles Coghlan, with Miss Potter and Kyrle Bellew, Kate Claxton, Otis Skinner and others, and has played a wide range of parts. His little book is mainly anecdotal, and is very readable.

In the *Twentieth Century Magazine* for January, William Mailly has an article entitled "Forward, the Drama of the Idea," in which he discusses The Passing of the Third Floor Back, The Harvest Moon, The Melting Pot, and The Fourth Estate.

The *Theatre Magazine* for February has an article giving an instructive insight into the workings of a scenic artist shop; a pen portrait of Marie Tempest; an interview with Lina Cavalieri; papers dealing with Percy Mackaye's fantastic play, The Scarecrow and the revival of The School for Scandal at the New Theatre; an article on The Lily. In addition to the cover, in colors, of Kitty Gordon, there are full-page plates of Mary Garden as Marguerite, Grace George as Lady Teasle, Charles Dalmores as Lohengrin, Florence Rockwell and Alphons Ethier in The Barrier, Masterlinck's play Blue Bird, and The City. Other portraits include Maria Tempest, Lina Cavalieri, Otis Skinner, Charlotte Walker, Gladys Hanson, Marguerite Clark, Carlotta Nillson, Olive Wyndham, Rose Coghlan, Thais Lawton, Marguerite Sylva, Edgar Selwyn, Elsie Snowden, May MacKenzie, Maude Raymond, Selen Johnson, Nan Jacques and others.

SPRINGTIME TO CLOSE.

Notice was posted in Baltimore last Saturday night that Mabel Taliaferro's tour in Springtime was to terminate at the close of her engagement at the Grand Opera House on Feb. 26. It is rumored that Miss Taliaferro will put a new play into rehearsal by a well-known author and that an early New York production is scheduled.

LETTER TO THE EDITOR.

An Unskilled Laborer.

To the Editor of the Dramatic Mirror:

DEAR SIR:—A few days ago I was returning from the West in company with other members of our profession—for the reason that the play we had been engaged in had been closed at two days' notice. The notice of the season's close was put up on Thursday night, the engagement came to an end within forty-eight hours. On the train the talk ran a great deal on what we were to receive from the management on our arrival in New York. That is in itself ludicrous. Fancy a dozen persons of experience, some of them actors of more than twenty years' standing, not knowing the details of the contract they had signed. There was a general disposition to think that "The Office" would do something wrong or mean. I did not share that opinion, for we were under one of the best managements in America, and had at all times been treated with courtesy and consideration. When I called at "The Office" I was told that, in spite of the short notice, we were given nothing was due us.

I then did the sensible thing, got the very best legal opinion, and found that "The Office" was right. Under our contract the manager could close up the company at any moment. The customary two weeks' clause had vanished. Now what all actors should know, if they don't already, is that the contract I have reference to is the one now drawn generally. And a brilliant lawyer told me that it was the most inequitable document he had ever perused. Was there at the meeting of managers any representative of "the party of the second part"? I think not, who could or should take the actor's part in the vital question of the terms of a contract? The Fund of the Actors' Society? The Actors' Order of Friendship? Not one of them is strong enough. And why? Because we are not a profession with a technique, but a mob of unskilled laborers. If a violinist leaves your orchestra you must get another violinist, not as good as his predecessor possibly, but still a violinist.

In my own experience this incident occurred to prove my contention that we are unskilled laborers: A well known actor of melodrama had an apoplectic stroke on the stage, the curtain was wrung down, the business-manager came back to the star's dressing room, assumed his costume, and played four acts of a once popular drama, and kept the house open for several nights until the star had recovered. It was a wonderful feat of memory, for the manager had never been on the stage, had no intention of being an actor, and had just picked up the lines at rehearsal, and by watching the performances. By this I try to prove that people in our profession can be replaced by others with little or no experience. "I can keep my house open whatever happens," has been said by many managers, and while this is true how are actors ever to combine to get equity in a contract? to make any concerted stand for their own benefit? I will conclude with an excellent quotation, "I pause for a reply."

Sincerely yours,
AN UNSKILLED LABORER.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

Q. D. C.: Please make your inquiry in regard to the play, Man and Superman, more specific.

E. KRAFFT, San Francisco: If you will direct a letter to Mr. Whiteside, in care of THE MIRROR, every effort will be made to have it reach him.

CONSTANT READER, Cleveland, Ohio: We know of no comprehensive book on the subject of stage management, etc. Experience is the best teacher of that subject. Most plays have the necessary directions for a production printed with the text.

J. F. McD., Altoona, Pa.: Henrik Ibsen's play, John Gabriel Bonkman, was first presented in America on Nov. 16, 1897, and was played by members of the Criterion Independent Theatre Association.

MARIE LUMLEY, Bronx, New York City: To secure a position with a moving picture stock company apply in person to the stage directors of the different film manufacturers at the studios of the companies.

J. R. L., New York: The Gay Mr. Lightfoot was originally produced under the title of When the Cat's Away at the Bijou Theatre, New York, on Sept. 1, 1890. Under the new title it was first acted at Parson's Theatre, Hartford, Conn., Dec. 7, 1896.

W. M.: Pierre of the Plains is now the property of A. H. Woods; it has thirteen characters. The Great Divide is in the hands of Sanger and Jordan; it has fourteen characters. The Man from Brodney's, William Gillette's play, can no doubt be obtained from Elizabeth Marbury, Empire Theatre Building.

G. B. R.: A vocal teacher in New York has no set rule for afternoon dress when he is giving a lesson. Most, if not all, wear business suits.

C. S., South Bend: You can find out whether a play is copyrighted by writing to the Copyright Office of the Library of Congress in Washington, D. C., and asking. All the plays you mention have been copyrighted in one version or another. By arrangement with the publishers anybody may make his own dramatization of those novels.

H. H.: The scenes of Sunday were divided between a Western mining camp in America and the lawn of an English country house. Sunday was produced with the following cast: Colonel Brinthorpe, Bruce McRae; Arthur Brinthorpe, Herbert Percy; Tom Oxley, Charles Harbury; Towser, Joseph Brennan; Davy, Harrison Armstrong; Lively, William Sampson; Jacky, Edgar Selwyn; Abbott, James Kearney; Mrs. Naresby, Virginia Buchanan; a Nun, Anita Rothe; Sunday, Ethel Barrymore.

MISS W. L., STAIR, Louisville, Ky.: The cast of Twelfth Night, presented in New York by Viola Allen in February, 1904, was as follows: Orsino, John Craig; Sebastian, James Young; Antonio, C. Leslie Allen; Valentine, Robinson Newbold; Curio, Percy Waram; Sir Toby, Clarence Handyside; Sir Andrew, Frank Currier; Malvolio, John Blair; Fabian, F. Percival Stevens; Feste, Edwin Howard; Sea Captain, Frank Andrews; Priest, Robert Talt; First Officer, F. J. Bennett; Second Officer, C. W. Atwood; Olivia, Grace Elliston; Maria, Zelie Tilbary; Viola, Viola Allen. A review of the production was published in THE MIRROR dated Feb. 20, 1904, a copy of which may be had by sending 50 cents to this office.

CONSTANT READER: Brown of Harvard was produced with the following cast: Tom Browne, Henry Woodruff; Gerald Thorne, Albert Perry; Wilton Ames, Walter Thomas; Clarton Madders, Howard Estabrook; John Cartright, Douglas J. Wood; "Tubby" Anderson, Arthur Shaw; "Happy" Thurston, William Boseil; Walter Barnard, Joseph H. Graybill; Warren Pierce, G. Haven Peabody; Thompson Coon, Mason Terry; Bud Hall, Robert Stowe Gill; Victor Colton, Theodore Friebus; George Selwyn, James Keating; James Van Rensselaer, William Resman Andrews; Welby Hodges, Homer Bassford; Arthur Blake, Barry Mantle; Austin Latchow, George Gerald; Schneider, Fred Thorne; Codrington, Daniel Pennell; Ellis, Richard Ridgely; Old Clothes Man, Louis La Bay; Doorkeeper, Howard Huselton; Mrs. Ames, Kate Lester; Evelyn Ames, Laura Hope Crews; Marion Thorne, Catharine Calhoun; Edith Sinclair, Ethel Martin; John the Orangeman, By Himself.

PLAYGOER, Oakland, Cal.: 1. When The Clansman was first produced in New York the cast was as follows: Rev. Ephraim Fox, George B. Jackson; Dick, Albert Lovers; Bob, Samuel Hyams; Moss, Henry Riley; Aleck, John B. Hymer; Nelse, De Witt C. Jennings; Carpetbagger, Joseph Woodburg; Thompson, J. F. Challie; Judge Wallace, J. E. Miller; Duncan, Robert Gibson; Gus, M. J. Jordan; Eve, Jeffreys Lewis; Austin Stoneman, Holbrook Bliss; Dr. Richard Cameron, Joseph Wheelock, Jr.; Flora, Frances Shannon; Nellie Graham, Grayce Scott; Alice Worth, Jeanne Madeira; John Durham, Fred Kelly; Elsie, Georgia Welles; Helen Lowell; Kate Lorens, Ruth Hart; Julia Duncan, Grena Bennett; Postman, C. H. Symmons; Ben Cameron, Sydney Ayres; Bliss Lynch, Austin Webb; Freedman's Bureau Agent, James Grady; Negro Corporal, Joseph Woodburg; William Pitt Shrimp, Murry Woods; Jake, Harry Mainhall; General N. B. Forrest, Joseph J. Ryan; United States Commissioner, John Nichols. 2. The cast of the Adventures of Lady Ursula was: Sir George Sylvester, E. H. Sothern; Earl of Hassenden, Roydon Erlynne; Rev. Mr. Blimbee, Owen Fawcett; Mr. Dent, Morton Selten; Mr. Castleton, Arthur R. Laurence; Sir Robert Clifford, Marshall Stedman; Mr. Ward, Daniel Jarrett; Mr. Devereaux, George E. Bryant; Quilton, Rowland Buckstone; Mills, C. P. Flockton; Servant, John J. Collins; Footman, Norman Parr; Miss Dorothy Fenton, Rebecca Warren; Mrs. Fenton, Kate Patterson-Selten; the Lady Ursula Barrington, Virginia Harned. 3. Mrs. J. Mauldin Feigl is author of Texas. The play was originally called A Texas Ranger. 4. William Faversham was born in England and did not come to America until he had become an actor.

WANTS

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NOTES OF VARIOUS ACTIVITIES.

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The present address or information leading to the location of Walter C. De Witt is wanted by "Important," care this office.

Charles Glocker, who has been associated with the best stock companies on the Pacific Coast as assistant stage director, is open to engagement, and may be addressed 23 West Twenty-third Street, this city.

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Abbertons, The; drama in four acts. By E. Auber.

Adam's Dream, and two other miracle plays. By Alice Corbin.

After Centuries; scenario in prologue and three acts. By M. P. Welch.

Amour (L') a quinze ans; fantaisie en un acte. Par Serge Basset.

At the Sign of the Nosegay; a comedy. By W. H. Duncan, Jr.

At 3 a.m. By C. E. Lewis.

Ballet of Jewels, The; a spectacle in two tableaux. By R. H. Burnside, music by Manuel Klein.

Barmaid; play in one act. By A. Hoffman.

Barrier, The; a play in four acts. By E. W. Presbrey.

Beating the Devil; a play in four acts. By S. J. Gilman.

Belle of Saratoga, The; a one act comedy. By W. Flemen.

Blondra, the Minstrel; opera in two acts. By Frances Aillitsen.

Bitter Waters; or, Radiant; drama in four acts. By A. H. Fromenson.

Blue Bonnet; play in four acts and eight scenes. By W. Cobcon.

Bond, The; play in three acts. By B. A. Hunter.

Brester's Millions; play in four acts. By Winchell Smith and Byron Dugley.

Burglar at Baey's, The. By L. Waram.

Cadge; one act sketch. By W. F. D. Arnett.

Captain of the Nonsuch. By J. F. Milliken.

Charlotte Temple; a play in four acts. By Theodore Kramer.

Circus Man, The; a comedy in five acts. By E. W. Presbrey.

Clubs Lead, Hearts Beat. By F. W. Mahr.

Coast of Chance, The; a play in four acts. By E. W. Presbrey.

Code Book; drama in one act. By De Witte Kaplan and H. D. Walter.

Collier and Co.; sketch. By M. M. Kress.

Colony Girl; or Patience Winne; two act musical comedy. By T. R. Donaldson.

Combination, The; one act sketch. By Rose Burton.

Country Girl in New York; three monologues. By C. T. Stewart.

Coup De Corne; comedie en un acte. Par Daniel Jourda et E. G. Perrier.

Cyrenia; lyric in three acts. By M. S. Siegman.

Daddy. By A. B. Dorris.

Daily Doings; a drama in three acts. By P. H. McTigue.

Dalibah; play in a prologue and three acts. By R. F. Hamaker.

Day that Lincoln Died, The; a play in one act. By P. Warren and W. Hutchins.

Deputy Sheriff; sketch. By R. Clarke.

Derelict; sketch. By R. Clarke.

Deutsche konig, Der; play in five acts. By Ernst von Wildenbruch.

Dominant Power; play in three acts. By A. Keir.

Domolujhila Sile. By J. Hoover.

Dorothy Webb; drama in four acts. By H. Siegel.

Drawing a Badger; comedietta in one act. By R. Mitchell.

Duke's Fool; comic opera in three acts. By B. Fax.

Easy Money; comedy. By H. Lewis and A. Bernhard.

Echo and Narcisse; or Don't Know Yourself; pantomime.

Employe (L') du gaz; or La Bonne Cuedutie; comedy in one act and two tableaux. By Robert Diendonne.

Enchanted Violin, The; drama in four acts. By H. Zwicker.

Encored; dramatic composition in three acts. By W. E. Young.

Exempel, Das; play in three acts. By Ludwig Fulda.

Fagin's Pupil; a playlet in one act. By J. H. Hoffman.

Father and Son; a drama in four acts. By Clarence Black.

Feet of Clay; drama in three acts. By J. A. Dobson.

An emotional drama in four acts. By R. Lisner.

Fidele Bauer, Der; operetta in two acts. By Victor Leon; music by Leo Fall.

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OFFERINGS IN CHICAGO THEATRES

Miss Philura a Gently Pleasing Play of New England—Melodrama Has a Hold in This City—Notes of New Enterprises and Gossip of Plays and Players.

(*Special to The Mirror.*)

CHICAGO, Feb. 14.—The Love Cure at the Colonial last week following Anna Held was greeted with a chorus of praise in the reviews. It is big, unique, handsome and clever. All the musical numbers are pleasing. Charles J. Ross as Torelli, the leading man in the play story, has caused the critics to say that in this character he is seen at his best. He steadily builds the part in the hearts of his audience until, in the closing scenes of the last act, he is nothing less than a hero. His imitations are extremely clever, and get great applause. Edgar Bowen has made a new reputation as the prima donna. The show is a great advance since the days of Poenhontas. She reveals skill in acting and a pretty voice and figure. Her Irish song is a hit. The fine voice and manly bearing of Craig Campbell are fully appreciated. Other popular members of the cast are: Fred Frear, Florence Reid, Alice Hosmer, Thomas H. Walsh, Zoe Fulton. The Love Cure will remain its three weeks easily, and probably need three more.

The Follies of 1909, with Eva Tanguay, is back in town, this time at the Auditorium. Bessie Clayton, Will Philbrick, William Schrode, Arthur Deagon, William Bonelli, and Tom Waish are still in the company.

The Fourth Estate, which has been having a fine run at the Grand Opera House, is in its last week there, on account of the engagement of Grace George. Next Sunday the play will be transferred to the Studebaker for an indefinite stay.

Miss Philura at the Studebaker proved to be a gentle, rather clever, worthy little play of New England village life, with some invasions from Boston's wealth and new thought. If all its acts were as good as the third it would have a firmer foundation in public favor. Chrystal Herne was artistic, skillful and altogether charming as Philura. She got sympathy and admiration for Philura, and left a fine portrait not soon forgotten. Edward Abeles as Van Horne gave an equally true, natural and commanding characterization. It was very popular with the Studebaker audience. William Lewers was excellent as Farnsworth, a part with numerous little pitfalls where the sublime is near to the ridiculous, and John D. O'Hara, who joined the company here, brought out the character of the village banker and deacon with quaintness, substance and proper emphasis. Kate Lester, Helen Tracy, Louise Closser Hale also contributed well drawn personalities.

George Lederer, manager of the Colonial, has added to his responsibilities by becoming the Chicago representative of Cohan and Harris.

Manager E. J. Sullivan, of the Studebaker, has been appointed on the Actors' Fund Fair Committee for Chicago. He has already done valuable work for that New York event.

R. W. McFarland and Roy Crandall are in the city as manager and business representative of The Love Cure.

Maud Potter, the bright ingenue of The Honeymoon Trail, which has ended its tour, has returned to her home in this city. She may be seen soon in another Singer production.

A new theatrical monopoly has arisen by Messrs. Klimt and Gazzolo, the theatrical firm. They started with the Academy, where, in co-operation with Manager William Roche, of that theatre, they established a stock company, which has gradually settled into melodrama as a steady diet. Next, the firm secured the Criterion and restored melodrama there. Last week they undertook to supply the Bijou also with melodrama, and their first production there is being made this week. No melodramas are coming to Chicago now, so George Klimt and Frank Gazzolo are sole dispensers and dictators of slow lights and wet mopic.

Maude Adams will play one more engagement in Chicago at the Studebaker, beginning Oct. 31, 1910.

The People's is a stock theatre again after a season of vaudeville. The new start will be made to-night with a new company, including John J. Hart as leading man and Florence McGill as leading woman. Louette Babcock and George Shipman are in the company.

The Viennese Opera company did unexpectedly well at the Bijou, and will remain this, the third week with a change of bill.

The Woman in Black, in which Marie Wainwright was starred by Jacob Litt, is the bill at the Bijou this week.

Anna Eva Fay, the mind reader, is appearing this week with the College Stock company in Ogden in Rogue Only.

Bernard Ulrich, the concert manager of Baltimore, has been engaged as business-manager of the Chicago Grand Opera company, whose first season in the Auditorium will begin next fall.

A letter received here last week stated that Brown of Harvard closed at Milwaukee. Stephen King was the business manager and W. J. Norton the manager.

The New Ziegfeld Theatre is being redecorated and considerably changed in the auditorium.

A new theatre to be called the Sam S. Shubert Memorial Theatre is to be added to Chicago's growing list. The site has not yet been announced.

The Money and the Girl, a new comedy with music, is to be produced at Michigan City Feb. 24, with John E. Young as the star. John J. Garrity, formerly treasurer of the Grand Opera House and since in charge of various traveling attractions, will be the manager. Minnie Jarboe, who succeeded Mabel Barrison in The District Leader, will be the prima donna. J. Winslow and Charlotte Learn are also in the company.

When the new Great Northern reopens next week under the management of the Shuberts it will be first class in every respect. The new decorations will be in mulberry and gold, with walnut woodwork. The auditorium will be regained and new lights installed liberally. The young women ushers will wear uniforms of black, with white aprons and dainty white caps. There will be a footman in livery at the new main entrance in Jackson Boulevard.

Lew Fields, always welcome, began his annual engagement at the Garrick last night in Old Dutch. A further account of his success will be given next week.

Mabel McCane, who is now in vaudeville, has given a silver and gold cup to the New Orleans Automobile Club as a trophy for the winner of a fifty-mile free-for-all.

Joseph Pilcrim, for several seasons manager of the People's, has been appointed manager of the Criterion, and a new publication, *The Criterion Journal*, has made its appearance, with Ralph T. Kettering, of *The Academy Journal*, and the College Theatre "patrons" as editor.

Manager Ed Clifford, of the National, recorded a series of crowded houses last week with St. Elmo. The attendance compelled him to add several extra matinees the latter part of the week. Elsa Berold was excellent as Edna Earl, and in the highest favor with her audience. Martin Alsop played St. Elmo exceptionally well. It was the Vaughan Glaser production and therefore handsomely staged.

The bills this week: Grand Opera House, Fourth Estate; Olympic, The Fortune Hunter; Auditorium, Follies of 1909; Colonial, The Love Cure; Chicago Opera House, Miss Patsy; Studebaker, Miss Philura; Cort, Girl in the Taxi; Garrick, Lew Fields in Old Dutch; Whitney, Grace La Rue in Molly May; La Salle, Flirting Princess; Princess, Miss Nobody from Starland; Powers', Chorus Lady; Globe, Viennese Opera company; McVicker's, Man of the Hour; Great Northern, dark; Academy, The Boy Detective; College, stock; Criterion, My Tomboy Girl; Bijou, The Woman in Black; National, Heart of Alaska; Crown, St. Elmo.

Grace George will open her season at the Grand Opera House Feb. 21 in A Woman's Way.

Polly of the Circus, with half a dozen circus acts, will come to McVicker's next week.

Charles J. Ross, who is winning more praise as Torelli in The Love Cure at the Colonial than in any other part he ever played here, found Mabel Fenton sitting in his dressing room one night last week when he succeeded in getting away from the audience after his impersonations and encores. Miss Fenton had arrived from the East to join her husband.

Curtis Cooksey has succeeded John Lane Conner as leading man of the Academy Stock.

Marie Tempest in Penelope will follow Rose Stahl at Powers'.

Selene Johnson is playing the lead in The Fourth Estate at the Studebaker in place of Pauline Frederick.

The *Evening Journal* says the Rosses have captured Randolph Street. Charles J. at the Colonial, and Thomas W. in The Fortune Hunter, Olympic.

Ma Gosse, the French playlet of a thieves' den, with its variation of the apache dance, intensified with clutches and strangle-holds, long, hard kisses, crawls on the floor and other decorations, was intently watched at the American Music Hall last week. The surprise at the close aroused some applause. It was a reckless exhibition of the adhesion of human atoms through infatuation. Another act on the bill in which a woman in tights reveals herself to a preacher helped to give the bill a tang last week, which was somewhat too sharp. The act should be ruled off.

There was a long novelty bill at the Majestic last week, which was appreciated by immense audiences all week. Signor Travato, with his violin, the Six Abdallahs, Eugene and Willie Howard, Joseph Hart's Bathing Girls were conspicuously popular. Mlle. Dazie and her studio playlet in pantomime were interesting and Johnnie Stanley and Hilda Morris were successful in a neat singing and dancing act.

At the Majestic this week: Fannie Ward, Tom Edwards, Swat Mulligan, Meredith Sisters, Julius Tannen, Cunningham and Marion, Lester and Kellett, F. Rubens, Bobby Pandor and Brother, and others.

American Music Hall this week: Nellie McCoy, Ma Gosse, Johnny Ford and company, Brown and Navarro, Katherine Mily, and others.

Haymarket: Amy Butler, Carlin and Clark, James F. McDonald, Gould Sisters, Chiquita, Ethyl Young, Agnes Mahr, Vittorio and Georgette, Manley and Sterling.

Star: World and Kingston, White and Simmons, Graziers, Musical Goolman, A Ba Re, Charles E. Conway, Two De Camos.

OTIS COLBURN.

COLUMBUS.

The Colonial Stock Company's Work Continues Up to the Mark—Other Attractions.

From the light gay comedy of The College Widow to the intensely dramatic The Great Divide is quite a jump, but the Colonial Stock co. made it with great success. Mr. Van Buren and Florence Smythe in the leading parts were all that could be desired, both acting with a sincerity and earnestness that cannot be commended too highly. The work of both showed exceptional talent and immediately won for them a firm place in the hearts of the local lovers of real drama. Other members of the co. fitted into the picture cleverly. Charles Brokate appeared briefly as Pedro, a Mexican, but made a vivid impression. Wilbert De Rouge as Dutch, James A. Bliss, Edwin Evans and Genevieve Cliff were eminently satisfactory, and the work of Fraunie Fronholtz as Burt Williams was really excellent. Gustave Schell gave the production adequate scenic effects, and the attendance all week was of the capacity order. The Other Girl is the underline, with the co. playing in Marion and Mansfield on Monday and Tuesday nights, while Marie Dressler in Tillie's Nightmare occupies the house.

Margaret Anglin scored another artistic success in her local presentation of Helena Richie. Eugene Ormond and George Probert were good. The Golden Girl, Kyrie Bellew and Fritzi Scheff are underlined for the Southern week of 13.

The Grand is attracting quite a good crowd with vaudeville and moving pictures, catering to women and children.

The High Street week of 7 had Pierre of the Plains and Byrne Brothers' Eight Bells. Many other good things are coming to this popular house.

JOSEPH R. HAGUE.

TACOMA.

Olga Nethersole Pleased Good Houses—William Slider's Scotch Accent.

At the Tacoma The Right of Way was presented to fair audiences Jan. 30, 31 by the Fred Block co. Olga Nethersole 1, 2, with matinee, drew satisfactory business, and as Barbara Lawrence in The Writing on the Wall, she brought forth many compliments. As Fanny Le Grand in Sapho she pleased many who had not seen her before. The Wolf 3, 5. William Slider had an accent that might make Harry Lauder jealous. Andrew Robson as Jules Bienbien pleased a fair audience.

FRANK B. COLE.

ST. LOUIS.

A Good Line of Attractions Last Week—Work of the Stock Companies—This Week's Bills.

ST. LOUIS, Feb. 14.—Wilton Lackaye was popular in The Battle at the Garrick. His John J. Haggleton was to the life in its broad satirical and unscrupulous lines. The only two woman parts were admirably handled by Julia Herne and Clara Blandick. The support was excellent.

The Kissing Girl at the Century was greatly lifted by the excellent work and presence of Amelia Stone, who was repeatedly encored. John Park was the chief masculine player and pleased. The songs caught on and the chorus showed training.

Anna Held played Miss Innocence at the Olympic to the delight of large houses.

The Lion and the Mouse returned to the American. The company included Oliver Doud Byron, leading man of the play; Edith Barker, in the role of Shirley Rossmore. The support was carefully selected.

The Odeon offered the German Players in Der Huettenmeister (The Ironmaster) and pleased good audiences.

The Imperial repeated its week of St. Elmo elaborately presented by the Imperial Players. William Jossey and Ethel Clifton enjoyed their former success in the leading roles.

Havlin's presented The Queen of the Outlaw's Camp, to large houses. Ralph Wayland, knight of the road, was powerfully played by L. C. Philipps. The support was good.

Bills this week: Olympic, Margaret Anglin in The Awakening of Helena Richie; Century, The Climax; Garrick, James T. Powers in Havana; American, Thurston; Imperial, The Octoroon; Havlin's, Phantom Detective.

FREDERICK L. DOYLE.

CINCINNATI.

George Arliss and Emily Stevens in Septimus—Three Twins, Eight Bells and Other Offerings.

CINCINNATI, Feb. 14.—The Three Twins began an engagement at the Grand, in the company as leading comedian is Clifton Crawford. Mayme Gerhue is the Yama Yama girl of the cast, which also includes Joseph Allen, Robert Wilson and Daisy Leon. The play is well received.

George Arliss makes his second appearance in Cincinnati as a star at the Lyric to-night in Septimus. Mr. Arliss needs no introduction to theatregoers. He is ably supported by Emily Stevens and a capital company.

Manager Schockley of the Walnut has billed for this week in Old Kentucky. This is its sixteenth season under the direction of Litt and Dingwall.

Crowded houses greeted the Forepaugh Stock company's production of The Kreutzer Sonata. Manager Fish has struck a popular chord by the high standard of plays put on at the Olympic.

The familiar Eight Bells is presented at Heuck's by the Byrne Brothers.

Standing room is at a premium at the Lyceum by reason of the Holden Stock company's presentation of Lena Rivers. Gladys George is playing the role of Lena Rivers.

A Night in a London Concert Hall, given by the original Karno London Comedy company, is at the Orpheum. This new theatre under Manager Wilson's supervision is fast becoming popular.

A. J. McNAIR.

WASHINGTON.

Richard Carle, The Barrier, Frances Starr and Thomas E. Shea Are Current Attractions.

WASHINGTON, Feb. 14.—Richard Carle is seen in Mary's Lamb at the New National. An excellent support presents Adelyn Rafter, Julia Reinh, Violet Beaton, Rita Stanwood, Marion Dean, Sylvain Langlois, Joseph Coffman, George Bogues, and Albert Adams. Ruth St. Denis presents her repertoire of Hindoo Dances for four matinees, Monday, Tuesday, Thursday, and Friday, at 4.30. Next week, John Drew.

Klaw and Erlanger's realistic production of Rex Beach's Alaskan story, The Barrier, enters a successful return engagement at the Columbia Theatre. Theodore Roberts' powerfully strong dramatic portrayal of the surly, watchful, spirit-haunted John Gale scores again a strong success. Next week, De Wolf Hopper in The Mattinee Idol.

Frances Starr in The Easiest Way commences a week's stay at the Belasco Theatre, with opening audiences that crowd the theatre. It was at this house a year ago this successful Eugene Walter's play had its first stage production. Next week, Dunstan Farnum in Cameo Kirby.

Thomas E. Shea is at the Academy of Music, opening with success in The Counsel for the Defense. The Bells and Dr. Jekyll and Mr. Hyde will be given during the engagement. Next week, Three Weeks.

JOHN T. WARDE.

SEATTLE.

Will Archie Made a Hit at the Grand—The Lawrence Players Continue Doing Well.

At the Moore the Seattle Symphony Orchestra gave its seventh popular concert matinee Jan. 30, which delighted an audience of medium size. The next attraction was McIntyre and Heath, with an excellent supporting co., which presented in Hayti 30-5, in an artistic manner before medium and large houses. The performance was thoroughly enjoyed from beginning to end. Seattle Symphony Orchestra matinee 6. Burns Anniversary Concert 7. Olga Nethersole in repertoire 8-12.

The attraction at the Alhambra was Florence Roberts in Gloria 30-2, which was presented in a first class manner by an efficient co., but the attendance was not large. In consequence The Transformation 3-5, by the same co. was substituted as the offering for the remainder of the week and the attendance averaged fair business. Dark 6-12.

At the Grand Wildfire 30-5 drew medium and large houses, which showed their appreciation by liberal applause. Will Archie in the juvenile role made a hit. Pauline Hall was seen to advantage in the role of Mrs. Henrietta Barrington, in which Lillian Russell appeared last season at the Moore. The other members of the cast rendered good support. The Wolf 6-12.

The B. E. French co. at the Seattle presented Dick Deadwood's Last Shot 30-5 before audiences ranging from small to large. William C. Dowlan, in the title role, gave a faithful delineation of the character. In the cast were Neva West, Claire Sinclair, Eva Earle French, Tom Boardman, Edward Kellie, Verne Layton, R. C. Davis and others, who contributed to the interest of the performances. This co. will begin its engagement at Portland next week. The Night Before Christmas 6-12.

The Del. S. Lawrence Players at the Lois presented Sapho 30-5 before audiences that averaged good business. Jane Vivian Kelton in the title part gave a vivid and finished delineation of the character. Mr. Lawrence as Jean faithfully interpreted the part. Alf. T. Layne scored in the role of Uncle Cassaire. In the cast were Daisy Davis, Florence Chapman, Ralph Belmont, Carl Stockdale, Clarence Arper, Fred Huebner and others, who contributed to the effect of the performances. Same co. in The Lost Trail 6-12.

The Jeffries-Gotch exhibition 1 at the Armory drew S. R. O. and a large number could not gain admittance.

BENJAMIN F. MESSERVEY.

BALTIMORE.

A New Mountain Feud Play Produced—Threatened Arrest for Alleged Child-Law Violation.

BALTIMORE, Feb. 14.—De Wolf Hopper is at Ford's in his musical comedy, A Matinee Idol. The company includes Harriet Burt and George Backus. The Third Degree follows, Feb. 21-25 Henry B. Harris will present Ruth St. Denis in her Hindoo Dances. Adeline Genee in The Silver Star week of Feb. 28.

In the Mountains, a new American play, by Walter Hackett, was charmingly presented at the Auditorium to-night by Percy Haswell, Robert Kelly, William Hummell, Allen Fawcett, Fred Watson, and Muriel Clarke. The story depicts life as it is in the Tennessee and Kentucky Mountains. Percy Haswell as June Lee is charming, and is ably assisted by William Desmond as Richard Claybourne, who falls in love with Jane, and unites the two families long separated by an old feud. Feb. 21, David Belasco will present Frances Starr in The Easiest Way.

Elsie Janis is at the Academy of Music in The Fair Co-Ed. She played to a crowded house tonight, and was warmly welcomed. Richard Carle in Mary's Lamb follows.

Beulah Poynter is entertaining the patrons of the Holliday Street in her own dramatization of Lena Rivers. Next week, in the Bishop's Carriage.

Despite the young blizzard which raged Friday night, one of the largest audiences of the season gathered at the Lyric to hear Madam Butterfly.

A warrant has been issued for Manager Ulrich for violating the child labor laws of Maryland by permitting the appearance of a real live baby in the opera. Mr. Ulrich's absence in Chicago has delayed the service until Wednesday, when the question will be decided whether a child appearing as little Helen Singleton did comes under the head of labor.

Wednesday night Verdi's opera, Rigoletto, will be sung by Alice Wilson, Amato, Bonci, Meltschik, Rossi, and others. Egisto Tango will conduct.

HAROLD RUTLEDGE.

OMAHA.

High Praise for Lombardi's Opera Company—Dorothy Maynard Had Many Admirers.

The Lombardi Grand Opera co. was heard at the Boyd 3-5, opening in La Boheme, followed by Faust, Lucia, and Il Trovatore. While the house was not at all crowded at the opening performance this co. gave such general satisfaction that each succeeding opera saw an increase in patronage, so that the theatre was well filled for the last evening of the engagement. Too much praise cannot be given for the finished work of the chorus and orchestra, and the leading soloists were also very good. We have never heard so fine a Mephistofeles as that of Signor L. Sabellico. It is confidently hoped that the Lombardi people will visit us again soon. The Old Homestead opened a half week's engagement 6 to a good Sunday audience, which was pengrossed in their applause. The Soul Kiss 10-12. Robert Edeson 13-16. King Dodo 17-20.

The Krug had Young Buffalo 3-5, playing to good business, and the piece proved fairly popular. The Girl Question opened a half week's engagement 6 to a good house. Dorothy Maynard as Rixie had many admirers; in fact, the leading parts were all well taken and the musical numbers encored. The Squaw Man 10-12. Human Hearts and The Little Homestead dividing week of 13.

Sam Howe's Rialto Rounders attracted a series of large audiences week of 6 at the Gayety. Their skit, A Day at Niagara Falls, was well received. Good specialties were introduced by Raymond and Smith, the Brinkley Girls, and Ward and Rayner. The William Grew Stock co. 13 in Just Plain Folks. The Merry Whirl week of 12.

The mechanics employed on the new Brandeis Theatre have been "mixing" things in a very lively manner the last few weeks, but now everything seems to be amicably adjusted, and definite announcement is made that the house will be opened March 3 with Arsene Lupin as the attraction.

J. RINGWALT.

MONTREAL.

Marie Tempest Renewed Old Acquaintances—The Royal Chef at the Francais.

Marie Tempest opened to a large house at His Majesty's 7 in Somerset Maugham's three-act comedy, Penelope. It is many years since Miss Tempest has been in Montreal, where she passed a good portion of her girlhood, but she received a warm welcome and showed to wonderful advantage in Mr. Maugham's delightful satirical comedy. She received excellent support, notably from Herbert Ross, Phillip Desborough, Mabel Trevor, Maud Milton, and William Draycott. Sir Charles Wyndham and Mary Moore in The Mollusc 14-19.

Frank Daniels in The Belle of Brittany, with its catchy airs and pretty pictures, proved a drawing card at the Princess. Mr. Daniels is a favorite here and used his well-known comedy methods to advantage. Martin Brown, a Montreal boy, did fine work as the cook, and Miss Ryan and Florence Rother are both worthy of mention. Laurence Irving and Mabel Hackney in The Affinity 14-19.

At the Academie, by general request, the detective drama Arsene Lupin was repeated, with M. Comet and Paul Marcel in the leading roles.

The Royal Chef, with catchy music, pretty girls and good staging, drew large audiences to the Francais. Walter A. Bohme proved a very original German. Joseph Hayton and Leona Heimerman both did good work.

The Revue A-B-O-Ot-BRIN? is on for a third week at the National and still drawing good business. Williams' Imperials are at the Royal.

W. A. TREMAYNE.

THE WEEK IN BOSTON

Few Changes of Bill—A Novel Plea on Behalf of Stage Children—The Folly of the Law Against Them—Gossip of the Theatres.

BOSTON, Feb. 14.—Few changes of bill are made in Boston to-night, as most of the attractions remain for one more week.

Ben-Hur opens at the Boston for quite a stay, and its house was one of the largest that it had ever known here. The advance sale was enough to indicate that this was a new play instead of one that had already broken so many records in Boston.

At the Back Bay Opera House the chief novelty of the week will come on Friday, when Mefistofele will be sung for the first time at this house. It has not been given in Boston for more than twenty years.

The Midnight Sons still continues to draw the largest audiences that the new Shubert has known, and as it is the only musical attraction in town it promises to continue this.

Maude Adams continues for two weeks more at the Hollis with What Every Woman Knows, which is quite as popular as The Little Minister or Peter Pan were, but it cannot stay here so long as they did. The advance sale indicates capacity all the engagement.

J. E. Dodson has given Bostonians a treat, and is happily received at the Colonial. The House Next Door gives a decidedly more interesting study of the Jew question than Israel did, and, taking it up in a comedy vein, is all the more interesting, thanks to Mr. Dodson.

The Melting Pot at the Majestic is a different view of the same subject, and the size of the audiences indicates that Bostonians do not care so much for serious interest even when it is acted by such splendid actors as Walker Whiteside, Sheridan Block and the others in the cast.

Rebecca of Sunnybrook Farm has at last received its notice of eviction from the Tremont, where, despite the continued popularity of the dramatization of Mrs. Kate Douglas Wiggin's novel, it must go after three weeks more.

No such misfortune is coming to William Hodge and The Man from Home at the Park Theatre. They began the same night, and the Hoosier comedy will continue for the longest run of the season in Boston.

Going Some is going soon, for this is the last week of the engagement at the Globe, where the funmaking of Walter Jones is one of the best things in the production.

Boston's solitary stock company, John Craig's, at the Castle Square, has met with such prosperity in Shore Acres that its stay is to be continued for at least one more week.

Barney Gilmore is the new star of the week at the Grand Opera House and he is appearing there to good effect in Dublin Dan, the Irish Detective.

Harry Lauder is back at the American Music Hall for one more engagement in Boston before his departure for London. This is his second visit to Boston this season.

Lois Fuller's Ballet of Light has its fourth extension for one more week at Keith's. A novel feature for this week is a ballet dancer from Paris, Mlle. Couda.

The burlesque attractions of the week are: Gaiety, Rose Sydell's London Belles; Howard Athenaeum, The Umpires; Columbia, The Lady Buccaneers, and Waldron's Casino, Sam A. Scribner's O, You Woman.

A novel plea in behalf of the stage children is to be made at the Hollis 20 in the interests of all the houses in Boston. There is a petition for new legislation on Beacon Hill and Francis Wilson is coming on from New York especially to speak that evening. Free admission will be made on application for tickets, and it is hoped that the solons will take one evening off and be present.

The latest illustration of the supreme folly of the stage child law was proved at the Back Bay Opera House last week, when Alice Nielsen had to sing Madame Butterfly and pour out her woes to a great wax doll from Paris. The next thing they will be playing Little Lord Fauntleroy with a Billiken.

Mrs. Kate Douglas Wiggin was given a reception at the Tremont last week after the mid-week matinee of Rebecca of Sunnybrook Farm. It was held in the foyer, and a number of college girls from Wellesley and Radcliffe were among those present.

Paul Jones Chute is back in Boston after his engagement in Chicago with Anna Held and his appearance in New York with Lois Fuller's Muses. Mrs. Lilla Vyles Wyman gave a reception in his honor at her studio last week.

The Shubert made a great hit when it printed the portraits of six of the critics of Boston in its ad, but was there any connection between the name of the piece—The Midnight Sons—and the faces of Charles Howard, Frank Cushman, E. H. Crosby, Nick Young and the rest?

JAY BENTON.

SALT LAKE CITY.

Robert Mantell's Engagement a Popular One—Theodore Lorch Part Owner of Grand.

An entire week of Shakespearean productions was what the Salt Lake Theatre gave its patrons in the elegantly staged productions of Robert Mantell and his excellent co. Nothing since the days of Booth and Barrett can be called par with this. The attendance was good, on some occasions excellent, and in all cases were audiences pleased.

The Colonial followed its successful week of King Dodo with The Land of Nod, the latter opening to $300 more than the former. Good houses prevailed all the week. Graustark week of 6.

At the Grand the Sutton Players presented The Girl Engineer entire week to good business. Week of 6 In a Woman's Power. Helen Barham has made many friends here.

When Knighthood Was in Flower was the bill at the Bungalow. Maude Leone was delightful as Mary Tudor. Willard Mack being ill, Arling Aleine assumed the leading role, giving good satisfaction.

Theodore Lorch, the young Russian actor who has always been popular here, has purchased from "Uncle" Dick Sutton a half interest in the lease of the Grand Theatre. This has four and a half years to run, and it is the intention to put the regular Lorch co. on for an indefinite time. In the meantime the Sutton Players will be kept intact and will play the near provinces, probably alternating with the Lorch co. The present manager, A. B. Jensen, will remain as permanent manager.

A playlet by R. W. Willey, a Salt Lake young man, was presented all the week at the Orpheum, and seemed to please. It is entitled A Woman's Way, and was given by Bessie Dainty, Ira E. Earle, Kirk Decker and Elmer Booth. Mr. Willey, who has several other sketches on hand or in process of construction informs me that he is going to "invade" New York for the purpose of placing them.

Walter McCullough, well known and liked here, had a great time shaking hands and so forth with the boys (and the girls also, I suspect), during his week at the Orpheum. His playlet, The Devil, the Servant and the Man, were very popular.

C. E. JOHNSON.

NEW ORLEANS.

Balmy Weather and Outdoor Amusements Here—Special Mention for Myrtle Tannehill.

The carnival season is at its height here, and it is estimated that the city has fifty thousand visitors. The street pageants and balls of the several mystic organizations outshine all previous efforts for brilliancy and effectiveness, while the balmy Spring weather adds much to the general spirit of merrymaking.

Little Nemo, in his second week at the Tulane 6-12, continued to draw well, and was a big success from all points of view. The Climax 13-19.

The Girl of the Golden West was presented by a fair co. at the Crescent 6-12. Myrtle Tannehill, Raymond L. Bond, and Edward J. Hayes were the principals, and were competents. A Stubborn Cinderella 13-19.

Jules Layolles' French Opera co. at the French Opera House was well patronized and appreciated. Le Jongleur de Notre Dame and Pallasse was the joint bill 9. La Traviata 10.

The W. J. Swan Stock co. at Blaney's Lyric presented Jesse James 6-12 to satisfactory business. James H. Huntley and Mildred Barry had the principal parts and did well.

Julian Eltinge was the headliner at the American Music Hall 6-12.

George Auger and his players in Jack, the Giant Killer, was the bill at the St. Charles Orpheum 6-12.

J. M. QUINTERO.

PROVIDENCE.

Wallace Eddinger's Work Stood Out Prominently—Loi Fuller Pleased.

Charles Frohman's new farce, Love Among the Lions, opened at the Imperial 7 for a week's engagement. In the main the performance was very creditable, considering the fact that the initial tryout was held in Waterbury only last Saturday night. Wallace Eddinger had the leading role, and stood out prominently for his excellent work. The balance of the cast were all very capable, but lacked opportunities, acting merely as feeders for the leading character. Jane Oaker was, perhaps, the most prominent, while Zelda Sears, a very capable actress, had a minor role. Fred W. Strong, Ernest Lawford, and W. L. Abingdon are also convincing. The Queen of the Moulin Rouge 14-19.

Lew Fields followed his Midnight Sons, with The Prince of Bohemia at the Opera House 7-12. Capacity houses reigned, and paid a flattering tribute to the efforts of the cast in general. Andrew Mack and Christie McDonald in the principal roles, each won new laurels with excellent acting and musical ability.

The Girl from Rector's was the attraction at the Empire 7-12, and, although condemned by the local press, proved very popular and catered to crowded houses throughout the week. Gertrude Millington and Edward Heron were cast for the leading characters. The Rays in King Casey 14-19.

Sam Scribner's burlesque, entitled Oh, You Women! held the boards at the Westminster during the week to the apparent satisfaction of large houses. Crackerjacks 14-19.

Loi Fuller appeared for the first time in this city at Infantry Hall 9-11 with her co. in The Ballet of Light to good houses. Aided by beautiful lighting effects the barefoot dancers presented a very pleasing spectacle.

H. F. HYLAND.

TOLEDO.

May Robson Welcomed by Large Audiences—Sporting Deacon at the Lyceum.

May Robson greeted by large houses; Sporting Deacon at Lyceum.

May Robson in The Rejuvenation of Aunt Mary pleased two large audiences at the Valentine 8, 9. Grace George played to capacity 10. Eva Tanguay 11, 12. Kyrle Bellew 14.

The Heart of Alaska was the attraction at the Lyceum 6-9. Sporting Deacon, with William Turner, 10-12. Graustark 13-19. School Days 20-26.

Roanoke, in the hands of the Payton Stock co., struck a popular chord at the American 6-12. Cozy Corners 13-19. E. Bardin Lawrence, leading man and manager of the co., is in New York selecting plays for the co. During his absence Otto Kruger will play the leading roles.

Marie Dressler will be the attraction at the Auditorium 16. A Certain Party 18.

Billy Watson and His Girls from Happyland are at the Empire.

E. M. HERR.

DALLAS.

The First Night Provoked Continuous Laughter—Macklyn Arbuckle at Home Here.

Lillian Russell in The First Night, played to well filled houses at the opera house 1-2. The audience was greatly pleased and their laughter and applause continuous and Miss Russell was forced to respond to the numerous curtain calls with an appropriate little speech.

The Round-up 7-12, with Macklyn Arbuckle, who, by the way, is a native of this city, drew immense houses to see this excellent Western drama. The cast was of unusual merit and the star was given a great ovation on his first appearance.

L. PANDRES.

LOS ANGELES.

Father and the Boys a Cure for "Blues"—Catherine Edmund at the Grand.

William H. Crane and his co. opened a week's engagement at the Mason Jan. 31 in Father and the Boys, and was greeted by excellent houses. The play is a capital vehicle for Mr. Crane, who found a most congenial role in Lemuel Morewood, the wool broker. Margaret Dale was with the co. and made much of the character of Bessie Brayton, the Western product; support satisfactory and settings met all requirements. A good cure for the "blues" and other troubles. Marie Cahill 14-19.

The Man of the Hour was the all absorbing attraction at the Belasco 31-5, and as presented by the local co. little is left for criticism. The audiences heartily endorsed the work of Lewis Stone and his supporters, and even Mr. Broadhurst, who was compelled to appear on the stage the opening night, threw verbal plaudits to the members of the co. Lewis Stone was cast as Alwyn Bennett and gave the character a strong, forceful and authoritative presentation; William Yerrance never did better work than in the role of James Phelan; Charles Ruggles as Percy Wainwright made a decided hit, as did Dick Vivian and James Carrigan. Thais Magrane was a most convincing Dallas Wainwright; in fact her interpretation of this role was a capital piece of work and brought her unlimited commendation. The other members were happily cast and gave perfect assistance.

The Virginian, with William L. Gibson in the title-role, proved a strong attraction at the Majestic 30-5. Mr. Gibson's work was brilliant and virile, and he was gracefully assisted by Mabel Wright, who daintily essayed the role of Molly Wood; in the main the co. was well selected. The attendance for the week was good. Babes in Toyland 6-12.

All on Account of Eliza held the boards at the Burbank 30-5 and drew well; it was uproariously funny and made doubly so by the very clever comedy work of Harry Mestayer and Mr. Landau. Miss Nordstrom was cast as the school teacher and gave a clever portrayal; Miss Lovell, Alice Taylor, Miss Royce, and Miss Von Waldron found congenial roles, as did also Messrs. Stockbridge, John Burton, and Duffield. The Ringmaster 6-12.

At the Grand The Wizard of the Nile was staged in fine style and the Hartman co. made a great success. Mrs. E. S. Shank of this city has assumed the stage name of Catherine Edmund and has accepted the leading soprano role or roles with this co.; her reputation as a singer has long been known locally, and judging from her work during the past week and the hearty reception which has been accorded her, Mr. Hartman should feel highly pleased with his selection. We are informed that Mr. Hartman has a financial interest in the lease on the Grand Opera House and that he intends making this city his headquarters, playing here the entire year with the possible exception of a few weeks off in the Summer. Floradora 6-12, and we are promised a production on a big scale.

Thais Magrane, the leading woman of Belasco's, has been offered the principal feminine role in The Speedthrift, Porter Emerson Browne's new play which recently had a two weeks' run at this house. Her very clever portrayal of the part of Frances Ward brought about the offer from Fred Thompson.

DON W. CARLTON.

NEWARK.

Good Bills Drew Big Business at All Houses—George Lashwood at the American.

Chauncey Olcott in Ragged Robin delighted large audiences at the Newark 7-12. Mr. Olcott sang five of his favorite songs and was well received. The supporting cast was well balanced. Gence comes to Newark for the first time 14-19 in The Silver Star.

In the Bishop's Carriage came as a pleasant surprise to the patrons of the Columbia 7-12, a capable co., including Stephanie Longfellow, Hudson Liston, Harry L. Minturn, John Burkell, Laura Drake, Marguerite Wright and Sarah Harford. The Chinatown Trunk Mystery 14-19.

The Cozy Corner Girls at Miner's Empire made things lively 7-12. Among the principals are Richy W. Craig, Crawford and Manning, Yale Sisters, McRae and Levering and Dorothy Blodgett; also Rossi's musical elephants and dancing girls. Jolly Girls 14-19.

The Bowery Burlesquers, headed by Ben Jansen and Lizzy Freligh, packed Waldmann's Opera House 7-12. Others who scored are Gertie Hart, Josie Kline, Edna Green, Norma Bell, Harry Hillis and Fitzgerald and Quinn. Schubert Quartette and Sam Lewis. Vanity Fair co. 14-19.

George Lashwood was a great drawing card at the American Musical Hall 7-12. Monday night the house was sold to the Order of St. George, after which a banquet was given to Mr. Lashwood at the Navarre Hotel. Over 500 plates were served.

GEO. S. APPLEGATE.

GALVESTON

Trixie Friganza Won Immediate Favor—The New Stock Company Opened at the Empire.

Three good attractions appeared at the Grand 1-5. The Round Up Jan. 30-1; played to capacity each performance. This was the biggest attraction from a scenic point of view ever seen here. The co. was very good. Ralph Holmes as Jim Hoover was good. Quien Crane's Buck McKee was a masterpiece of acting. His drink scene was a wonderful piece of work. The Round Up made a strong impression here. The American Idea 2, 3 was all Trixie Friganza, who captured her audience when first she stepped upon the stage. Business was good. Lillian Russell in The First Night 4, 5, drew well filled houses. Miss Russell has very little to do in The First Night, but as usual does that in a manner to capture the audience. Digby Bell was excellent, as in fact was each and every actor. This was a splendid co. and the patrons thoroughly enjoyed themselves. Isle of Spice 6, 7. Victor Moore in The Talk of New York 13-15. Red Mill 16. The Girl from the Golden West 17, 18. Forty-Five Minutes from Broadway 19, 20. Wine, Woman and Song 21, 22. Marie Cahill in The Boys and Betty 23. The Three Twins 24-27. Stubborn Cinderella 28-March 2.

The Isabel Lowe Stock co. opened a ten weeks' engagement at the Empire 6-12, playing for their opening bill The Man on the Box. Guy Woodward, the stage director, played two seasons with Marie Cahill and comes well recommended. Isabel Lowe was featured with Coming Through the Rye co. when last seen on the road. Manager Stennett says he will present nothing but high class plays during his engagement here.

HADEN F. SMITH.

SAN FRANCISCO.

Max Figman Greeted by Big Business—The Novelty Open Once More.

Marie Cahill's two weeks' engagement at the Columbia ended 6, the business having been quite satisfactory. Following came Robert Mantell, who opened 7, to a good house in Louis XI, and with him were Miss Russell and a very capable co. These players will remain for three weeks, during which time there will be produced Macbeth, Hamlet, Romeo and Juliet, King Lear, Othello, Merchant of Venice, and Julius Caesar. Special prices will be given on Wednesday matinees.

At the Van Ness Mrs. Carter had a week of fair business in Vasta Herne, and succeeding her came Blanche Walsh 7 in The Test, opening to a good house.

The Alcazar produced Alice of Old Vincennes week ending 6, and on evening of 7 a new attraction was offered, entitled The Man of the Hour, also well patronized.

The Alcazar Road co. is now on tour with St. Elmo. The coast cities are to be visited.

Kolb and Dill decided to change their bill, The Music Master, to the popular comedy, Lonesome Town, which was offered 7. Business continued good at the Princess.

Max Figman did an extraordinarily good business in Mary Jane's Pa, which ended 6 at the Savoy, and was replaced by Rose Melville in Sis Hopkins, which also opened encouragingly.

Florence Roberts, with White Whittlesey, both of whom starred at the old Alcazar, opened the Novelty in The Transformation 7, under the management of the Shuberts. The prices ranged from $1.50 down. This house has been dark for many months. If the venture proves successful the Shuberts will continue to play their attraction there.

Judge Van Nostrand has fined the San Rafael official who prevented Dick Jose from producing his play at that town last July 4; $25 was the fine, with an alternative of 24 hours in jail. An appeal will be taken.

Carreno sang 5 and 6 at the Garrick.

Mrs. Graham, who wrote Madam Butterfly, is going East to place herself under instruction of David Belasco; not for professional purposes, but to perfect herself for amateur work.

The State Board of Humane Association has accepted the offer of Mrs. Fiske to give a performance for the benefit of their fund. She expects to be in San Francisco during the month of June, when the benefit will take place.

Elsie De Wolfe has come to San Francisco under invitation to consult with the builders of the Pacific Union Club here concerning the kind of decoration to be placed in the building. This is an exclusive club for the rich, and Miss De Wolfe's reputation as a decorator has brought her to their notice.

Frederick Warde, who is on his lecture tour, was in the city during the week that his one time partner, Louis James, was at the Van Ness. Warde did not lecture in San Francisco.

All of the first-class restaurants have now inaugurated the professional vocal and instrumental entertainment during the dinner and supper hours lasting until about 1 a. m.

A. T. BARNETT.

SPOKANE.

Maude Powell at the Auditorium—David Warfield to Give Special Performance.

Maud Powell delighted a fair sized audience at the Auditorium afternoon of Jan. 30. Bailey and Austin in The Top o' th' World made the most of their many opportunities, and played to big business at five performances 30-2. The supporting co. included Thomas J. McMahon, Joe Monaghan, D. J. Flanagan, Robert Travers, Francis Carrier, Charles Harris, Bobbie Roberts, Florence Smith, Adele Oswald, and a lively chorus and were well received. The S. R. O. sign was in evidence early the evening of 3, when the Jeffries-Gotch athletic combination appeared before an enthusiastic audience. Verbagen & David Warfield in The Music Master 7, 8. The Merry Widow, 9-12. Olga Nethersole in The Writing on the Wall 13, 14. Wagner Opp of Spokane present Myrtle Elwyn 17. Stubborn Cinderella 24-26. Louis James 27, 28.

The Spokane was dark 30-5. The Spokane Symphony Orchestra, under the direction of Karl Riedelsberger, gave a most enjoyable concert before a large and appreciative audience the afternoon of 30. Marjorie Kemp, soprano, and Le Roy Gesner, violinist, were the soloists. Retha Williams in As the Sun Went Down 1-5. Andrew Robson in The Wolf 6-12. Brewster's Millions 13-19. Wildfire 20-26. The Great Divide 27-5. The Lion and the Mouse 6-13.

Clara Belle Jerome, star of Joyland, a one-act opera, at the Orpheum Theatre the week of 30, met a former boxing instructor when James J. Jeffries was in Spokane 5.

Chief Meyers, of the Spokane Fire Department, has issued an order to all managers of theatres in this city to put a stop to smoking in the dressing rooms. He says, in part: "This is one of the most dangerous practices going on in this city at the present time. Actors rush off of the stage, grab a cigarette and light it, never paying any attention to where they throw the match. The burning stubs go on the floor any place. My idea is to provide a fireproof smoking room, and require the smokers to retire to this place, instead of using the dressing rooms."

David Warfield, in The Music Master, will give a special matinee at the Auditorium 8, owing to the heavy demand for seats, the house for both nights having been practically sold out since the first day of the sale.

W. S. McCREA.

ST. PAUL.

The Man of the Hour Pronounced One of the Best This Season—Maud Allan Pleased.

At the Metropolitan Mark Smith as the drummer in The Traveling Salesman 6-12 made a decided hit. The play was humorous and clean, the co. excellent, and the attraction has been popular here. Arsene Lupin and The Kissing Girl follow.

One of the best character plays presented this season at the Grand was The Man of the Hour 6-12. Felix Haney as Alderman Phelan portrayed a specimen of that class familiar to all. John Moore as the boss—Arthur Maitland—in the name part, and Madeline Winthrop, the heroine, are deserving of special mention. The co. was well balanced and played to big houses. Brown of Harvard 14-19.

Maud Allan in classical dances appeared before a large audience at the Auditorium 8. Her entertainment was charming and was well received. Some trouble between the Symphony Orchestra and Miss Allan as to the rendition of the score detracted from an otherwise excellent performance.

GLENN A. MORTON.

IN PHILADELPHIA THEATRES

Three Weeks, Elinor Glyn's Dramatized Novel Excites Curiosity, but Is Found to Be Greatly Purified—Lulu Glaser Appears as an Uncouth Western Girl—Her Husband's Wife.

(Special to The Mirror.)

PHILADELPHIA, Feb. 15.—Managers all over town, broadly speaking, are congratulating themselves on the favorable turn business has taken recently and almost unanimously rejoice in the outlook for one of the best seasons in a number of years. One or two of the theatres are actually doing a record-breaking business. The situation covers not only the high-price theatres, but also the popular houses. The explanation is not forthcoming, but it is enough that it is on. The past week's business was most satisfactory and a conservative summary showed the following result: Broad, fair; Forrest, good; Garrick, fair; Walnut, capacity; Chestnut Street Opera House, capacity; Adelphi, poor; Lyric, good; Grand Opera House, big; Girard, good; Chestnut Street Theatre, big; Keith's, capacity; National, big.

John Drew closed his engagement at the Broad in Inconstant George and, while the Anglicised French comedy did not exercise the most potent spell that could have been desired, the comedian's personal popularity served to attract many of the best playgoers in town. Another attraction that completed its engagement on Saturday was The Easiest Way, Eugene Walter's bold exposition of New York fast life, which played at the Lyric, with Frances Starr, supported by the Stuyvesant Theatre company, in the role of the frail victim of circumstances, Laura Murdock. The reception of this play in Philadelphia has been commented upon in a previous communication to THE MIRROR. It came from here to Washington, where it first saw the footlights.

A Gentleman from Mississippi, at the Walnut Street Theatre, is proving one of the record-breakers of the season and has so far scored fifty performances in succession here, against 120 all told for Boston. From what has gone before, it will run up as good a score in Philadelphia. The piece has a wholesome American tenor that appeals to Philadelphians, who like Thomas Wise and Douglas Fairbanks in the two characteristic roles of the comedy.

The Third Degree, Charles Klein's psychological drama, likewise continues its prosperous run. It began a new week to a large audience at the Garrick on Monday evening and has continued to do fair business throughout the week.

Since The Candy Shop was first produced here the lines and characters have undergone some change which has greatly improved the piece, and led to its being accepted as the most finished of George Hobart's musical comedies. The piece closed its final week on Saturday after playing practically to capacity. The Grand Opera House has a big card in Sylvester Maguire and Aaron Hoffman's musical comedy, In Panama, music by Max Hoffman. The piece is delightfully staged by Ben Teal, who has put the fine finishing touches to the production, whose light, vivacious spirit is bound to please every playgoer with a liking for this sort of a performance. Edward Madden has written some sparkling lyrics, admirably interpreted by an excellent company. Adams and Guhl, two well known comedians, have the star parts, and others in the cast are Sibyl Brennan; Charles Gallagher, Michael Curran and several other popular players.

The novelty of the week was the dramatization of Elinor Glyn's sensational novel, "Three Weeks," which ushered in the week at the Girard Avenue Theatre. The piece proved a thriller and the curiosity was sufficient to attract unusually large audiences who watched the curtain go up with keen expectation of the specimen which the play was supposed to disclose. As a matter of fact, however, all such expectations were doomed to disappointment—that is to say, as matters go nowadays in these days of strenuous theatrical scenes and bold dramatic subjects. The play has been pretty well purified of the shocking incidents and produced on dramatic and moving lines. The performance opens with a prologue showing the home of the Queen of Sardalia and laying the foundation for the subsequent relations of the fair ruler, who is but the toy of a brutal husband, king though he be, and Paul. Two acts are laid in the Alps and are taken up with a great deal of tenderness between the queen and her lover. The last act returns to Sardalia, and the action ends with the infuriated king slaying his spouse amid the shoutings of the clamorous mob without.

The final week of Ben-Hur at the Forrest was up to the splendid record of the play for the preceding weeks of its engagement.

Philadelphia had its first glimpse of Lulu Glaser's new vehicle, entitled Just One of the Boys, by Rida Johnson Young. It has a coherent plot, though somewhat more melodramatic than is usually employed for a musical comedy. The music by a new composer, a young Brooklynite named William Schroeder, is tuneful and promising of better things even. Miss Glaser has the role of an uncouth young girl reader in a Michigan lumber camp, whose ambition is aroused to be like other girls by an invading party of young lady tourists from a fashionable school, who arrive in a motor car. She breaks away from her surroundings and turns up at the school, where she eventually establishes herself as the belle of the institution.

In the cast is Irene Priselle, formerly Mrs. Perla Isman, whose appearance excited much interest, as this is her first appearance in public since her marriage and divorce. She presents a quaint personality in the piece, and by her daintiness and girlish beauty as well as her clear and precise delivery of her lines, made a highly favorable impression. Johnna Howland plays the principal soubrette interestingly. In the cast are Edward Favor and Walter Lawrence, and Arthur Cunningham and Charles Arling, who were capital as the once guardians who have taught the heroine of the lumber camp.

At the Chestnut Street Theatre the Orpheum Players closed the second week of St. Elmo, with Wilson Melrose earning new laurels as the hero in each performance.

At the German Theatre a Viennese operetta, The Merry Peasant, has scored a genuine hit. The book is by Victor Leon, one of the librettists of The Merry Widow.

To-night (Monday) will witness the first performance on any stage of A. E. Thomas' comedy, Her Husband's Wife, produced by Klaw and Erlanger at the Broad Street Theatre. Mr. Thomas is the dramatic critic of the New York Sun and this is his first play, which will be presented under the personal direction of Henry Miller. There are only six persons in the cast. The scenes are laid in Saratoga during the racing season. The players are Laura Hope Crews, Grace Elliston, Robert Warwick, Ormo Caldera, Arthur Lewis and Nellie Bowland.

The Goddess of Liberty begins an engagement at the Walnut Street.

Robert Hilliard will be seen in A Fool There Was at the Garrick for a return visit the first of next month.

The only presentation of The Lamb, a dramatization of Owen Davis from the novel, "Cherub Divine," of Sewell Ford, will be seen at the Walnut next Friday. This will be Douglas Fairbanks' next season's starring vehicle. Rehearsals have been going on for some time under the personal direction of William A. Brady and the cast is made up of that appearing in A Gentleman from Mississippi, including Thomas Wise, who will play a butler.

A Gentleman from Mississippi will close its successful run at the Walnut Feb. 26. One of the developments of the week was the return to the cast of Hal De Forrest, in the role of Senator Stevens, the grafting politician from Mississippi. Mr. De Forrest played this role during the entire run in New York, and since then has been appearing with the Western company, headed by Burr McIntosh and Will Deming. Joseph Weber, who has been appearing as Senator Stevens, has joined the No. 2 company.

The Mask and Wig Club of the University of Pennsylvania are holding constant rehearsals for their new production, The Desert of Mahomet, written by Howard K. Mohr, which will be the Easter week attraction at the Chestnut Street Opera House. Much new blood of remarkably promising talent has been found in the tryouts for the new piece.

The Grand announces the first popular-price performance of The Girl from Rector's this week.

This week's attraction at the National is Bert Williams in Mr. Lode of Koal.

Henry Miller declares that the lines of Her Husband's Wife read like one of the late Oscar Wilde's epigrammatic comedies. A. E. Thomas, the author, is on the New York "Sun." He was graduated from Brown University. His best newspaper work was done as correspondent in Cuba during the Spanish war.

The Road to Yesterday follows St. Elmo at the Chestnut, after several postponements.

At the Forrest Raymond Hitchcock takes possession in The Man Who Owns Broadway.

The Travelling Salesman is underscored at the Garrick for next week.

The Chestnut Street Opera House has The Harvest Moon for its attraction this week.

PITTSBURGH.

Ambitious and Pleasing Work of the Local Stock Companies—Current Offerings.

PITTSBURGH, Feb. 14.—Henri Bernstein's drama, Israel, was interpreted by an efficient company at the Nixon last week, but the audiences were small and only at the climax of the second act manifested special interest, due to the excellent acting of Constance Collier as Agnes, and Graham Browne as Thibault. Edwin Arden's role of Justin Gutlieb was intelligently acted. This week The Servant in the House is offered for the first time in this city. Marie Tempest in Penelope, The Barrier, and Maude Adams in What Every Woman Knows will follow in their order.

The Alvin was well filled at every performance of Old Dutch during the past week. Of course, Lew Fields brought smiles upon the faces of the audiences and at times evoked laughter by his original efforts as Ludwig Streusand. Charles Judels as the irascible Frenchman, Joseph Cuninier, was conspicuous by his cleverness. Leopold Mueller was capably played by John E. Henshaw, and John Bunny as Franz von Bomberg, and Vernon Castle as Algernon Clymber fully met the requirements of their parts. The Russian Dance, by Nettie and Victor Hyde, was finely executed. Viola Allen in The White Sister for the current week, and Marie Dressler in Tillie's Nightmare, The Midnight Sons, and The Jolly Bachelors are underlined.

The Harry Davis Stock company presented The Merchant of Venice at the Duquesne last week before capacity attendance, and the members of the company gave a very creditable performance and considered to be one of their best efforts. The production is splendidly staged, and will be given this week, owing to the great demand for seats by those who were unable to obtain them the preceding week. Carmen is announced for the following week.

Checkers drew large audiences to the Lyceum, and was acted by an adequate company and authentically staged. To-night Ward and Vokes start the week in The Promoters. Following are Pierre of the Plains, Fluffy Ruffles, and George Sidney in The Jay Rider.

This afternoon the Empire commenced its change of policy from the cheap melodrama to continuous vaudeville at 10 to 25 cents.

Harry Williams' Academy has Pat White and His Gaiety Girls, and at the Gayety is offered Rice and Barton's Big Gaiety company featuring the Abdallah Troupe. Clark's Runaway Girls follow.

Two weeks ago the Hiland Stock company was formed and presented The Black Hand, following it with Gypsy Jack, and this week is seen in St. Elmo at the Highland Theatre, which has had a checkered career for several years when it was a dancing academy and converted into a little playhouse. The attendance has been good, but the enterprise is problematical.

Percival Axtmer succeeds Herschel Mavall as Bassanio in The Merchant of Venice this week at the Duquesne, as the latter retired from the Harry Davis' Stock company.

ALBERT S. L. HEWES.

JERSEY CITY.

Thomas Shea Always Sure of Cordial Welcome Here—Burlesque Attracted Many.

Thomas E. Shea played his annual engagement in this city at the Majestic 7-12 to very good patronage. Mr. Shea is an established favorite here and has many warm friends who turn out each year to welcome him. The new play this season was Counsel for the Defense, which was offered 7, 9 and 12. Mr. Shea played the part of a lawyer, which gave him a rest from the strenuous characters he plays in his repertoire. Dr. Jekyll and Mr. Hyde and The Bells were offered during the engagement. Prominent in the support were Spencer Charters, James J. Cassidy, Warren B. Emerson, Charlotte Burkett, and Pearl Ford. Al. H. Wilson in Mets in Ireland 14-19. The Girl from Rector's 21-26.

John E. Langabee, stage-manager of the Majestic, has had fitted up a new den in connection with the property room of that house.

The Lady Buccaneers came to the Bon Ton Theatre (return) 5-8, to fine business. Joseph K. Watson is still the good Hebrew comedian. The Dazzlings were here 7-9, to large business. The olio was remarkably good, with acts by the Young Brothers, excellent acrobats, and a fine dancing act by Mohler, Martin and the Hall Sisters. Charles F. Boyle does a clever character part. Edmon Hayes in The Umpire (return) 10-12. Watson's Big Show 14-16. Star Show Girls 17-19.

Dorothy Collins, leading woman of the Lady Buccaneers co., closed here 5.

A new telephone system is being installed at the Bon Ton Theatre. WALTER C. SMITH.

BUFFALO.

Vaughan Glaser Broke the Record at the Lyric —Praise for Manager Louis Gay.

Lulu Glaser in One of the Boys amused large audiences at the Teck 3-5. Lew Dockstader and his minstrels held the boards 7-9 and, as usual, large and well pleased attendance was on hand to greet this clever entertainer.

Eva Tanguay, with The Follies of 1909, gave one of the best entertainments seen here in some time, and as a result the Star was well patronized 7-9.

Vaughan Glaser in St. Elmo broke all records at the Lyric 7-12. Mr. Glaser, supported by Fay Courtenay and an admirable co., gave one of the best performances at the house this season.

J. D. Barton offered the ever-popular East Lynne at the Academy 7-12.

Rose Hill English Folly co. was the attraction at the Garden 7-12.

The Lafayette attracted capacity business with the Kentucky Belles 7-12.

Madame Tetrazzini and her co. filled Shea's 3 and at advanced prices. This was one of the greatest musical events in the history of the city. Louis Whiting Gay, under whose management the co. was brought here, deserves a word of praise for giving us such excellent musical attractions. P. T. O'CONNOR.

BROOKLYN AMUSEMENTS.

The Dawn of a To-morrow filled the Majestic Theatre at every performance during the week and all Brooklyn agreed that Eleanor Robson had a role which gave her splendid opportunity to display her winsome personality. Last night Dustin Farnum made his bow as the Mississippi River boat gambler in Cameo Kirby, supported by an excellent company. Next week, Lew Dockstader's Minstrels.

Mrs. Fiske, supported by her Manhattan company, was seen at the Broadway Theatre last night in Salvation Nell. Holbrook Blinn as Jim Platt shared the honors with Mrs. Fiske's vivid portrayal of Nell Sanders. Next week, Genee and The Silver Star.

The Merry Widow last week played to excellent business at the Montauk Theatre. Mabel Taliaferro in Springtime is seen at this house this week. As a curtain raiser William Butler Yeat's fairy play, The Land of Heart's Desire, is given. Next week, James K. Hackett in Samson.

Richard Carle and his Mary's Lamb company finished an unusually profitable week's stay at the Grand Opera House on Saturday night and were succeeded by Cohan's Yankee Prince company, featuring Tom Lewis. Next week, Yorke and Adams in In Africa.

Corse Payton at his Lee Avenue Theatre last night introduced a new playwright to a Brooklyn audience when he presented for the first time on any stage a three-act modern drama, Women and Why, by Marie V. Fitzgerald, who was formerly connected with the Percy Williams forces. THE MIRROR will review Miss Fitzgerald's effort next week. Mr. Payton is this week presenting The Clansman at his downtown house, the Bijou, with Edna May Spooner as Elsie Stoneman, Frank La Rue as Ben Cameron and Eugene Frazier as Silas Lynch.

Mrs. Temple's Telegram is the attraction at the Crescent Theatre this week. Miss Fleming was splendid as Mrs. Jack Temple. Next week, The Silver King.

The House of a Thousand Candles was the offering last night at the Gotham Theatre by the Forbes Stock company.

The Court Theatre has Three Weeks, a liberal dramatisation of Elinor Glyn's novel of that name.

East Lynne is the attraction at the Amphion Theatre.

Columbia Theatre has vaudeville, with a complete change of bill twice a week.

Star, Irwin's Gibson Girls; Gayety, Irwin's Big Show; Casino, Cherry Blossoms; Empire, Morning, Noon and Night.

THE RECORD OF DEATHS.

George D. Nelson, owner of the Nelson Theatre in Springfield, Mass., died in that city Feb. 8. Mr. Nelson was sixty years old. He came to Springfield thirty years ago without any money. From his employers, Mr. Nelson inherited a large fortune. He left an estate valued at about $800,000. When Bliss Vinton died, Mr. Nelson, at that time Vinton's butler, became the manager of the estate. Later Mrs. Vinton, on consideration that Nelson never marry, made over a great portion of her property to him. At her death, two years ago, Mr. Nelson inherited her entire fortune.

Albert Pope Trabern, father of Manager Al. Trabern, died of apoplexy, at San Antonio, Texas, Jan. 11, at the age of 78. Mr. Trabern's residence was Kansas City, Mo., but he went to San Antonio Nov. 10 to spend the Winter with his son, who was managing the Trabern Stock company at the Empire. Mr. Trabern was a veteran of the Civil War.

Charles Herbert Montgomery, for many years a member of George Ober's company, died in New York, Feb. 7. Mr. Montgomery's best known parts were Wings in The Master of Carlton Hall, Bumble in Oliver Twist, and Sir Anthony Absolute in The Rivals. His last engagement was in support of George Ober in Rip Van Winkle.

Charles Moss, brother of the late Theodore Moss and for many years treasurer of Wallack's Theatre, died at his home in New York, Feb. 8. He leaves a widow and two children.

James S. White, who died in Freehold, N. J., last Saturday, was widely known as the Justice of the Peace who married many stage people, including George Cohan, Edna Wallace Hopper, and Sam Harris.

I. G. Light, who died in Hot Springs, Ark., was father of Margaret Illington, who recently left the stage. His home was in Bloomington, Ill. He leaves a widow, two sons and a daughter.

Married

COREY—WILBER.—Madison Corey to Mabel Wilber, Spokane, Wash., Feb. 9.

WEBSTER—BRODERICK.—H. B. Webster and Minnie Broderick, at Monmouth, Ill., on Feb. 7.

Died

FURLONG.—James R. Furlong, 55 years of age, in Oakland, Cal., Feb. 13.

KRUTZ.—Charles Krutz, at Goshen, Ind., on Feb. 3, aged 55 years.

LIGHT.—I. G. Light, in Hot Springs, Ark., Feb. 14.

MONTGOMERY.—Charles Herbert Montgomery, 60 years of age, in New York, Feb. 7.

MOSS.—Charles Moss, in New York, Feb. 8, aged 70 years.

NELSON.—George D. Nelson, 60 years old, in Springfield, Mass., Feb. 8.

STRASSBURG.—Charles Strassburg, at Louisville, Ky., on Feb. 8.

WHITE.—James S. White, 52 years old, in Freehold, N. J., Feb. 12.

MURDER WILL OUT.

Read what *The Erie Daily Dispatch* of Feb. 11 says:

"UNCLE TOM'S CABIN" AGAIN DELIGHTS ERIE AUDIENCE

Famous Old Play of the South Before the War Played by Fine Company at the Park.

Uncle Tom's Cabin has not lost any of its popularity. The opening of the Stetson double company for three days, evening and matinees, at the Park Opera House yesterday, drew two packed houses. Manager L. W. Washburn attributes the never-fading popularity of the show to its being looked upon generally as an ideal dramatic entertainment for old and young. This company carries forty people, of whom twenty are plantation negroes, two bands of music, six thoroughbred Siberian bloodhounds and twenty fine ponies. The street parade is a gala sight for the children, so it will be repeated to-day and to-morrow at noon. The production is finely staged with a carload of special scenery and electrical effects for the transformation scene. Every character is taken by an artist who has been trained in the part. Plantation melodies, cakewalks, buck and wing dancing and a dozen other specialties help to enliven the drama.

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Actor and Actress

for Juvenile Leads in moving-picture studio, city. State age, height, weight and theatrical experience. Photos will be returned.

"Director X," care Mirror

Manager GEO. H. BUBB'S Latest 2 in 1

For Next Season—You'll know more about it.

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AROUND VARIOUS CIRCUITS

Continued Improvement in Business Throughout the South and Southwest—New Theatres Building.

The reports received from the larger circuits in the South show a general happy tendency toward better business. Weather conditions are not a hindrance in the Summer, and managers desire more attractions for the coming season. New houses on river towns will probably take much business from the theatre boats which have furnished the amusements for this section in past years.

Aarons' Associated Theatres.

Howard Powers is contemplating putting on a version of Lena Rivers (Beulah Poynter's) which will play through Pennsylvania and Ohio.

Mildred and Rouclere closed their tour at Providence, R. I., last week.

Clifton Mallory in David Garrick and A Soldier of France has been doing excellent business and reports satisfaction in New York State.

Business on this circuit in various sections has improved considerably during the past three weeks. Indications are that before the season closes it will finish stronger than in the past.

Affiliated Circuit.

The attractions booked on this circuit for the month of February are Brewster's Millions, The Traveling Salesman, Polly of the Circus, The Soul Kiss, King Dodo, Tim Murphy, Henry Woodruff in A Prince of To-night, Robert Edeson, and Lillian Russell. The companies will tour through Missouri, Kansas, Illinois and Iowa.

For the months of February, March and April the attractions for the same territory are Grace Van Studdiford, Top o' th' World, Elsie Janis, The Merry Widow, The Newlyweds, Beverly of Graustark, The Goddess of Liberty, Margaret Anglin, Blanche Walsh, Mrs. Fiske, and The Climax.

The Raymond Teal Musical Comedy company opened at the Crawford Theatre, Wichita Falls, last week, where it is booked for a ten weeks' engagement.

The Grace Hayward company has been playing stock at Rockford, Ill., since the holidays and reports have it that the company is doing excellent business. They will play all Summer.

There are three companies playing Miss Hayward's dramatization of St. Elmo, of which one company, now playing the Middle West, will go to the Coast for the Spring.

The new theatre at Mt. Pleasant, which opened during the holidays, is doing a thriving business. The prospects for this theatre look very encouraging, as recent indication of business has proven.

American Theatrical Exchange.

The Round Up has played the largest towns in Texas and reports are that business has been enormous, the gross at San Antonio nearly reaching $8,000. The company played the entire week at Dallas and the receipts for the week showed $12,000. Maclyn Arbuckle, who is assuming his original character, was warmly received at Dallas, which is his home town.

The new theatre at Little Rock, of which Mr. Wise will be manager, will be called the Kempner Theatre, in honor of Mr. Kempner, who is the leading business man of Little Rock and associated with Mr. Wise and his enterprises.

The Hall Room Boys company has just arranged a tour through Texas and Oklahoma. Grace George will also play through Texas on her way to San Francisco, where she will play during some of the Summer months.

The Third Degree and Traveling Salesman companies, in fact all of Henry B. Harris' attractions, have been booked over this circuit for next season.

Lillian Russell is playing to capacity in Oklahoma and Texas.

Tim Murphy opens the new Coleman Opera House at Coleman, Tex., Feb. 19. B. C. Howell is the manager.

The Three Twins was the opening attraction at Hobarth Feb. 9. Hobarth is a new town and breaks the jump between Elvina and Wichita Falls, Tex.

C. A. Burt's Southern Circuit, Inc.

H. L. Bennett, manager of the Victoria Theatre, Parsons, W. Va., states that he will be in New York within the next two weeks in regard to bookings for next season.

The Only Law company is playing to good business through Illinois on the way to the Coast. It is playing Los Angeles and other cities over the Klaw and Erlanger time.

A Jolly American Tramp opened to big business at Mahanoy City. Reports are "the best company playing this attraction that has traveled through this territory."

J. J. Coleman's Circuit.

Managers in laying out routes for next season should not lose sight of the fact that September, October and November are excellent months through this circuit. Warm weather doesn't keep them away from the theatre any more than it does in the Eastern and Northern towns. They have the same appetite after a long Summer.

St. Elmo and Graustark both did well through western Tennessee last week.

Beverly of Graustark will play this circuit next season.

Conway, Ark., a town of 6,000, has just completed a new theatre, known as the Grand Opera House, managed by Hugh Pence. It is booked through this office.

The new Colonial Theatre at Trenton, Tenn., is said to be a very complete little house. They gave St. Elmo to capacity audiences last week.

Al. G. Field as usual will visit Mississippi and Louisiana the latter part of October and early in November next season.

The managers through eastern Kentucky are crying loudly for a minstrel company. Here's a chance for some good organization.

F. R. Reid has just completed a cozy little theatre at Friars Point, Miss., a booming river town seventy miles south of Memphis, which can be depended upon to give the smaller attractions good, profitable business.

Rosedale, Miss., is another river town forty miles below. These towns have heretofore depended solely upon the riverboat for entertainment and everybody concerned feels sure the regular traveling organizations will not regret a visit. Both are booked through this office.

Hugh Pence will manage the new Grand Opera House at Conway, Ark., which has been added to this circuit.

Manager P. W. West, of the Opera House at De Ridder, La., has been in New York the past ten days and reports the general conditions in De Ridder are excellent.

Harry G. Sommers' Circuit.

Harry G. Sommers, of the Knickerbocker Theatre, New York, has added two more theatres on his increasing circuit, and is negotiating considerably with bright prospects of adding more before July 1.

The Opera House at Cairo, Ill., of which Harry Candee is an interested promoter, will be remodeled into a first class theatre by May, when it will be put on this circuit.

Beginning in May, Mr. Sommers has made arrangements with Edwin Doyle, manager of the Orpheum Stock, to run a Summer stock at Benton Harbor, Mich. This company will open July 3.

There are also negotiations under way for another Summer stock company at the Grand, at Marion and Richmond, Ind. These will open some time in May or June.

Business at Elkhart, Ind., so far has proven this to be one of the best paying towns on this circuit for this year. Mr. Timmons, manager of the theatre, reports phenomenal business. The Goddess of Liberty showed receipts for $1,184 for Feb. 2. The town is growing and prosperity is in evidence.

MILWAUKEE.

The Christian Well Produced by the Friend Players—Good Bill at the Majestic.

The Christian was unusually well produced by the Friend Players at the Shubert, and opened to a large house. Edith Evelyn played the part of Glory Quayle in an excellent and finished manner. Lowell Sherman in the opposite part proved very acceptable. Hallet Bosworth as Sir Robert Ure, gave an excellent character study. Gerald Harcourt, Wilson Reynolds, Ruth Chatterton, Jean Galbraith, and Cora Witherspoon were well cast and played in an acceptable manner. Edward Babille and Walter Regan gave excellent account of themselves in two of the best parts they have had since being with the co. Ralph Kellard played to good advantage. Altogether an excellent performance was given and the production finely put on. Thelma 14-19.

Arsene Lupin opened a week's engagement at the Davidson 6 to good business. The co. was headed by William Courtenay, and chief among his support was Charles Harbury, who was a very popular member of a stock co. in this city several years ago. Mr. Harbury was well cast in the play and gave a very finished performance. The co. is a large one and of uniform excellence. Max Robson 13-19.

The Gay Musician opened a week's engagement at the Alhambra 13 and pleased a packed house. The presenting co. was a good one and the attraction will undoubtedly play to good business throughout the entire engagement.

Another very good attraction opened at the Bijou 13, when the musical version of Brown of Harvard appeared. The co. was headed by Ivar Anderson, who played the name part in a pleasing manner. The co. is a good one and among those deserving of special mention are Blanch Baird, Jack Gardner, Banta Brothers, and Thomas and Ryan. School Days 13.

The performance of the German Stock co. at the Pabst 13 was in the nature of a benefit for Emil Marx, the stage director, and a packed house witnessed Der Koenig. The same co. presented Manoeverregen 9.

Maud Allan in The Vision of Salome, assisted by the Philharmonic Orchestra, appeared at the Pabst 7 and interested a large audience.

The Arion Musical Club, assisted by David Bispham, will give a concert at the Pabst 16.

The new bill at the Majestic, which opened 7, is an excellent one and is headed by Otis Harlan, who gave a very fine performance. There are several high-class numbers, which are deserving of high credit, and the following acts scored: Mabel Bardine and co., Amy Butler and co., World and Kingston, Great Calcedo, Three Brothers and Clark, Herr J. Rubens.

A. L. ROBINSON.

TORONTO.

Frank Byron and Ethel Green Appreciated—The Mollusc Well Presented.

The phenomenal success of the Royal Alexandra during the last few weeks was again repeated when Dick Whittington, the musical comedy, extravaganza and pantomime combined appeared 7-12, the entire house selling out at every performance. Catchy airs and clever lines were supplied by Messrs. Klein and Pauiton. Louise Dresser, who was with us in The Rose of Algeria last Fall, was cordially received, as also was Ethel Green, so much appreciated in the same play. Frank Byron was an ample amusement maker in "I Lost Another Chance to Be a Hero." Louise Carver, Melissa Ten Eyck and Phyllis Gordon vied for honors with Harry Clark, James Diamond and Albert Grady, each and all receiving an ample share. In Matrimony a Failure 14-19.

Toronto has well learned the significance of the term Mollusc, so delightfully interpreted by Sir Charles Wyndham and his premier English co., which played to big business at the Princess during the current week. The comedy strongly reminds one of Barrie's style and reflects much credit on the author, Herbert Davies. Sir Charles, although 73 years of age, played his part with as much spirit and activity as any of our younger men or matinee idols. Frances Vine, who took the part of Mary Moore owing to her recent illness, was indeed admirable, while Dorothy Thomas as the ingenious governess was quite irresistible. Marie Tempest in Penelope 14-19.

"Eyes of Irish Blue" is now a popular air in this city since it was so sweetly rendered by that popular Irish tenor, Fiske O'Hara, in The Wearing of the Green. The play, which appeared at the Grand Opera House, was one of those light musical kind that delight all. Fiske O'Hara was a treat in himself, but combined with a co. that was really good, in which Marie Quinn, a Toronto woman, was enthusiastically received, it proved to be one of the best drawing cards at the Grand this season. Beverly, 14-19.

CHESTER E. IRONSIDE.

KANSAS CITY.

Ruth Peebles Made Favorable Impression—A Man's a Man Presented by Strong Cast.

Kansas City was quite well pleased with The Prince of To-night, which played a week's engagement at the Grand 6-12, to capacity business. Henry Woodruff, featured in the production, is quite popular here, while the fact that the leading feminine role was taken by Ruth Peebles, a Kansas City girl, lent additional charm to the production. Mr. Woodruff was a decided hit in a rather heroic role, which also allowed him several good songs that won enthusiastic applause. Miss Peebles showed great improvement in her singing and won encore after encore. Others of the big and clever co. who distinguished themselves were John C. Leach, Margaret McBride, Joseph Herbert, Jr., and Emily Clark, the latter being an understudy to the soubrette role usually played by Viola Hopkins, who was ill and unable to appear. The production was attractively staged and costumed. The Squaw Man 13-19.

Brewster's Millions, at the Willis Wood 6-12, played to a very satisfactory week's business in spite of several previous appearances here. The play was excellently kept up in all departments, the presenting co., while numbering several new members, has not deteriorated in the least, the leads being excellently taken by Joseph Kaufman and Bessie Woodburn, who in turn were well supported by May Mersch, Emily Lytton, Leonra Moore, Louis Kimball, Joseph Woodburn, Harold Heudes and Dan McCarthy. The original staging was given the play. The Servant in the House 13-19.

James T. Powers and the amusing musical comedy, Havana, opened their second week at the Shubert 6 to the same big business that marked the initial performances. The production is easily one of, if not the best, musical comedy offerings of the season, and the booking of the attraction for two weeks seems to have been a happy thought upon the part of the management. The star has scored heavily at each performance, while the members of his co. have likewise worked themselves into popular favor. Layolle's French Opera co. 13-19.

Montana, a thrilling Western melodrama, was the Gillies attraction 6-12, playing to good business. William Ferriss and Christie Benson played the two leading roles in a thoroughly satisfactory manner and won loud and repeated applause, while the supporting co. were capable without exception. The play was properly staged and costumed. Young Buffalo in New York 13-19.

The Dreamland Burlesquers, with Dave Marion at their head, offered some good entertainment in this line at the Century 6-12 and were well received by large audiences. Lots of comedy, with some catchy music, formed a pleasing combination which, helped out by a clever olio, found much favor. Jardin de Paris Girls 13-19.

The Merry Whirl at the Gayety 6-12 opened to two big houses, who were quite enthusiastic in their reception of the entertainment offered. James C. Morton, Frank Moore and Marie Beaugarde were the chief entertainers and all scored heavily.

Madame Luisa Tetrazzini, most rightfully entitled the queen of song, scored a distinctive triumph before an audience of 4,500 people in Convention Hall 3. The event was easily the headline offering of the local musical season and a representative Kansas City audience gathered to do homage to the noted singer. The programme was a notable one, allowing the madame a wide range of song and a wonderful display of her still more wonderful voice. The assisting artists included Giovanni Polese, baritone; Mlle. Berthe Boyer, mezzo, and Orville Harrold, tenor, all of whom pleased immensely and shared in the applause.

Robert Edeson, in a new play entitled A Man's a Man, played a half week engagement at the Willis Wood beginning 3, to big business. The new play was something of a departure for Mr. Edeson, as it did not give him the "hero" style of part he has had in some of his recent vehicles, yet it was highly satisfactory and the sincerity of his acting was most convincing. A large co., who were excellent, without exception, included Josephine Lovett, Howard Hall, Menifee Johnstone, Grace Henderson, Helen Macbeth and others. The play was well staged.

The Rhoda Royal Circus is announced for a week's engagement in Convention Hall beginning 14. The attraction is given under the auspices of the Shriners.

The St. Louis Symphony Orchestra played their second concert of the season at the Willis Wood the afternoon of 8 to a large and appreciative audience. Conductor Max Zach and his musicians have firmly intrenched themselves with Kansas City's musical element.

D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

The Press Agent for the Boston Grand Opera Company Did Not Exaggerate.

The Boston Grand Opera co. gave two very fine performances at the Court Square 5, presenting La Boheme at the matinee and Pagliacci and Cavalleria Rusticana in the evening. The size of this organization was a surprise. The press agent "made good." He said that they would require three special trains to come from Cincinnati, ad they did—thirty cars in all. This is the first time on record here that a theatrical special did not shrink. Bright Eyes made a big hit 7, 8. Attendance was rather light the first night, but was followed by a big house on the night following. Lean and Holbrook were refreshing novelties in the comedy parts. The Queen of the Moulin Rouge 9. Caboun Club Minstrels (local) 11, 12. The Drummer Boy 14-16. Thomas Jefferson in Rip Van Winkle 21. The Yankee Prince 22. New York Philharmonic Orchestra 24.

The Gilmore offered the Columbia Burlesquers 7-9, and the Whiteside-Strauss co. in The Daughter of the South 10-12.

George D. Nelson, builder and owner of the Nelson Theatre, is dead at the age of sixty-five, leaving an estate valued at $800,000.

EDWIN DWIGHT.

CLEVELAND.

Blanche Bates Popular Here as Elsewhere—Bills of the Week Pleased.

Blanche Bates in The Fighting Hope was at the Colonial 7-12, and both star and play made a hit. Sam Bernard 14-19.

One of the cleverest musical comedies ever seen here was The Three Twins at the Euclid Avenue Opera House 7-12. Grace George 14-19.

Zaza was well played by the stock co. at the Prospect 7-12. The Great Divide was played by a good co. at the Lyceum 7-12. Checkers 14-19.

Wanted by the Police held the boards at the Cleveland 7-12. The Girl and the Detective 14-19.

WM. CRASTON.

INDIANAPOLIS.

Grace George Delighted Large Audiences—Plans for Stock Company at the Colonial.

The Kissing Girl, with a first-class co., including Amelia Stone, Olive Vail, Martha George, John Park, Joseph Miron and others, pleased houses fair to good, matinee and night, at English's 2. The music was bright, tuneful and catchy, and the costumes and settings were handsome. The dancing of Mlle. Vanity and the violin obligato and solo by Vera Berliner were attractive features of the performance that met with much applause. Grace George in A Woman's Way 3-5 delighted large audiences in one of the brightest, most amusing plays seen here this season. As Marion Stanton, Miss George gave a vivacious, delightful performance that charmed every one who was fortunate enough to witness the comedy. C. Aubrey Smith as Howard Stanton, Jack Standing as Oliver Whitney, Henry Miller, Jr., as Bob Livingston, Elwood Cromwell as the reporter, and Carolyn Kenyon as Mrs. Blakemore were excellent.

The second concert of the series arranged by Ona B. Talbott was given at English's 7 by Dr. Ludwig Wuellner and the Cincinnati Symphony Orchestra, under its new director, Leopold Stokovski. The third and last concert will be given by Busoni, pianist, March 7. George Arliss in Septimus 10-12. Anna Held in Miss Innocence 14-16.

Girls, produced by the Forepaugh Stock co. at the Majestic 7-12, drew well all week and proved one of the most popular plays produced by the co. this season. Lucille Selinger was unusually successful as the man-hating Pam, and Ainsworth Arnold was quite as pleasing as Edgar Holt. Henrietta Vaders played Lucille Purcelle in excellent style and made one of the hits of the performance. S. F. Cairns as Frank Loot was well cast. Florence Coventry as Kate Lester, Fay Baker as Violet Landsdowne, J. Francis Kirk as Sprague, and Frances Kader as Mrs. Dennett gave good support. Under Southern Skies 14-19.

Pierre of the Plains, with Severin de Duys in the same part, supported by a capable co., was a strong attraction at the Park 3-5 that attracted good houses. Arizona, though seen here a number of times, has lost none of its popularity and drew large houses at the opening performances 7 and 8. Dudley in The Smart Set 10-12. George Sidney in The Jolly Bilder 14-16.

The Kneisel Quartette gave the third concert of the People's Concert Association at Caleb Mills Hall 7 to an appreciative audience that filled the hall.

It was announced last week by the management of the Colonial that following immediately after the vaudeville season, which closes May 15, they will open with a musical stock co., producing the latest operatic and musical comedy successes during the Summer months. Contracts have already been signed with a prominent musical director and also a stage-manager, both said to be connected at the present time with Henry W. Savage attractions. It is the intention of the management to follow along the lines laid down by similar cos. in St. Louis, Cincinnati, and other cities, to bring musical comedy stars of national reputation to appear in plays in which they have made their greatest successes and to support them with a strong, permanent opera stock co., changing the bill weekly. Such an undertaking, new to Indianapolis, will undoubtedly prove a big success here, where musical comedy is so popular.

PEARL KIRKWOOD.

LOUISVILLE.

George Arliss and Emily Stevens Won Much Praise—Tillie's Nightmare Well Received.

George Arliss in the play founded on W. J. Locke's story "Septimus," occupied the stage at Macauley's first half of week, 7. The artistic work of the star and the uniform excellence of the supporting co. received the indorsement of the public and the press. The work of Emily Stevens was especially commended. Herbert Kelcey and Effie Shannon will finish the week in Bernstein's success, The Thief. Fritzi Scheff and Anna Held will divide week 14 at this house.

The Masonic had a notable attraction 7-10 in Tillie's Nightmare, with Marie Dressler as the merry Tillie. Co. good and business large. James T. Powers in Havana is underlined.

Litt and Dingwall's production of In Old Kentucky drew excellent business at the Avenue 9-12. The exciting race scene was a most spirited piece of stage realism. Mrs. Wiggs of the Cabbage Patch next.

The attraction at the Gayety week 6 was The Marathon Girls and at the Buckingham for same period the burlesque co. Wine, Woman and Song. Both drew well.

Busoni, the pianist, will give a recital at Macauley's 21, and Lhevinne, the great pianist, will be the soloist at a concert to be given 18 by the Louisville Symphony Orchestra.

Thomas Parry, an actor, died at the City Hospital. He came here with the Newlyweds co., became ill and was unable to leave. His remains were taken to Granville, N. Y.

Col. John T. Macauley, of Macauley's, celebrated a birthday 4, being, as he expressed it, "sixty-four years young." There is no more popular man connected with the profession than the genial, kindly manager of Macauley's.

The new Walnut Street Theatre is rapidly nearing completion. It has a fine location, and architecturally considered, is attractive.

While filling an engagement at the Masonic Eddie Foy and Nate Wilbur, of the Louisville Baseball Club, engaged in a billiard contest in which the actor was worsted.

The ashes of Harry Bell, the newspaper man who died in New York and was cremated, were brought here for interment. His daughter, Ethel Bell, a member of The Kissing Girl co., attended the sad ceremonies.

CHARLES D. CLARKE.

DENVER.

Wright Lorimer and Brigham Royce Shared Honors—Curtis Stock Company Drew Well.

The Shepherd King at the Broadway Jan. 31-5 pleased fair sized houses, and the work of Wright Lorimer and Brigham Royce was particularly good. The Lombardi Opera co. 7-12. William H. Crane 14-19.

King Dodo was the attraction at the Tabor 7-12, followed by The Land of Joy 14-19.

The Curtis Stock co. presented For His Brother's Crime 7-12 to good patronage. East Lynne 13-19.

Misch Elman was heard at Trinity Church 4, where his playing was greatly appreciated by a large and enthusiastic audience.

MARY ALKIRE BELL.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The writer of these "Comments" had the pleasure recently of an interesting conversation with a Western exchange man, W. H. Hodkinson, of Ogden, Utah. Mr. Hodkinson takes some exception to certain printed criticisms of exchange men that appeared in this column. Being a man of evident sense he admits that the criticism in the main was justified, but he holds that in one respect an idea advanced by the "Spectator" is impossible to carry out "under present conditions." As Mr. Hodkinson's opinion is entitled to weight, his words are quoted as nearly as may be:

It was claimed in THE MIRROR that the exchange men should schedule their service so that each theatre might know in advance just what films they would have each day, enabling managers to advertise their programmes. The idea would be good, but it is impossible under present conditions. We are obliged to meet competition and the sudden demands and requirements of our clients, changing reels and substituting others, so that any fixed booking scheme would be upset in twenty-four hours.

* * * *

The point is probably well taken, as Mr. Hodkinson puts it, "under present conditions." Conditions prevent the adoption of an ideal system in film service, therefore so long as these conditions prevail the exchange men are helpless. With changed conditions it might be different and wholly systematic service might follow. Let us therefore lay the blame where it belongs, on "present conditions." But who is responsible for these conditions? Who made them? Who can correct them? Mr. Hodkinson can tell as well as anybody, for he is even now working along intelligent lines to correct conditions in his own territory and introduce system and advance advertising among the managers whom he serves. His own town of Ogden is about the best illustration of what a wise exchange man can do in the way of promoting system that this "Spectator" can find. Briefly stated, four leading motion picture theatres in Ogden each receive four reels of pictures per week, not theretofore exhibited in that town, except in special cases. All the houses run their programmes of four reels for the entire week without change. In this way sixteen reels are exhibited by the four houses each week with no conflicting subjects and no "repeaters." Opportunity is also given for advance advertising, as each house features at least one leading subject for the week. Mr. Hodkinson says the play works splendidly and that the four houses all do big business, playing to the best people of the town.

* * * *

Here, then, is one instance of system and advance advertising, promoted by an enterprising exchange man, and what one man is doing others can do. Obviously, weekly changes would be impossible in all towns or in any considerable number of towns, but that which can be accomplished with weekly changes can be accomplished to a certain extent with more frequent changes. In the cases where services conflict, if two or more rental exchanges are competing in the same territory they could easily, if they would, adjust their respective services so that they would not conflict. The value of advance advertising on a systematic basis should be so apparent to house managers that it goes almost without saying that it will be a sure development of the future, and although "present conditions" are not now favorable to an ideal system they must become so at no distant day. Demand will force the desired improvement.

* * * *

Even now, under "present conditions," though an ideal system may not become general, there are other instances besides that of Ogden which show that it is possible to accomplish much in the right direction. Many house managers are already insisting on having future subjects sent to them on prearranged dates—booked in advance like any feature act or attraction. Others insist on having certain regular releases served on certain days, and there is no reason why this practice may not be extended until each enterprising house manager may be able to regularly advertise prominent features in advance, and thus build up the business of his house in the way which amusement experience has shown is the most effective. There is no good reason why the picture business should much longer remain backward in this respect.

* * * *

A number of Licensed as well as Independent films, recently released, have exhibited pointed examples of a fault in motion picture acting that is common to the work of nearly every producing company. The fault has been mentioned before now in these pages, reference being had to that peculiar tendency of actors to continually face the front. We see a court scene with every player's back turned to the judge, or we see two or more people in earnest conversation, not facing each other as they would in real life, but each with his or her face turned toward the camera. The young lover makes love over the girl's shoulder, and she is compelled to twist her neck like a contortionist to get the inevitable kiss. Every action is distorted to meet this one apparently inexorable demand that faces must almost always be to the front. Why?

* * * *

It is admitted that there must be a reasonable amount of facing the camera, so that characters may be recognized and facial expressions may be conveyed, but when this practice is carried to an unnatural extreme it can only result in destroying the illusion of reality. Common sense alone would appear to dictate that whatever facing the front is indulged in should be made to appear the natural action of the characters. In the speaking stage there is the excuse that the speaker's voice must be made to reach the audience, and this is best attained by speaking toward the hearers, but no such reason as this exists for distorted positions in picture acting. There are no voices to be heard. It is all action or repose, and nothing else. A good player's back may often be the most eloquent part of his anatomy, and it is strongly to be hoped that the time may come when we may see more of it.

THE SPECTATOR.

Reviews of Licensed Films

The Course of True Love (Biograph, Feb. 7).—This picture is rather weaker, in story than is usual in Biograph films. The acting is good, with the exception of too much facing the camera, and the picture interests, but it does not grip. A poor flower girl calling at an artist's studio to sell flowers is cold and faint from hunger. The artist takes pity on her and ministers to her wants. When friends call he places her behind a screen and here she is seen by the artist's fiancee, who at once becomes jealous and breaks off the engagement. The artist is heartbroken and is about to leave for foreign parts when the flower girl discovers the trouble and explains the truth to the artist's sweetheart, effecting a very well managed reconciliation. Preceding the story as described above we are introduced to the girl's father, who is a wild and unfaithful old fellow, who comes home drunk and makes light of a lady's gloves which his wife finds in his pocket. The only connection which this episode has with the story proper is the remote one of enabling the mother to sympathize with her daughter over the supposed duplicity of her lover, and to encourage her in her determination to break off the engagement.

The Samaritan's Courtship (Lubin, Feb. 7).—Some of the incidents in this comedy-drama are pleasingly interesting, while others are obviously made to order. Nevertheless, the sincerity of the acting carries the story to a successful conclusion. A wealthy young lady starts for the train to visit her married sister, but forgets her money and is unable to pay for the taxicab. A young man, passing, notices her discomfiture and loans her money for the cab and for her railroad fare, handing her his card, as he supposes, but the card proves to be blank and she is unable to return the loan. He is mourning the loss of the girl and the money when he receives an invitation to visit a gentleman friend who wants him to meet his wife's sister. Of course, the sister is the mysterious lady of the taxicab, which is a fortuitous circumstance, since we are unable to perceive otherwise how they are ever to come together. Now follows another strange happening. The maid at the married sister's home goes on strike and the visiting sister insists on acting as maid—just why we are unable to understand, until we see that it is for the purpose of enabling the visiting gentleman to meet her under deceptive conditions. Thinking she is a sure-enough maid, he whistles for his money and tries to collect his pay in a kiss. It surely serves her right for masquerading, but she doesn't see it that way, slaps his face, goes to her room and cries, and winds up by repaying the money she owes and starting for the train to go home. Everything is now explained to the lover and he chases after. He is now aided by another fortuitous circumstance. The young lady wrenches her ankle. He binds it up with one turn of his handkerchief and carries her back in a cab. Two weeks later he is still trying to apologize for that unlucky kiss. Five times he appeals to her and she refuses to forgive. On the sixth attempt she melts and they are reconciled, which shows that after all there is luck in even numbers.

In the Serpent's Power (Selig, Feb. 7).—The settings for this picture are so elaborate, the costumes so rich and the acting so free from exaggeration that it is a pity the story is not more clearly told. In truth the plot and action is very nearly beyond comprehension. We see people in European dress mixing with dark featured Orientals or Italians in some sort of a drinking place. A girl with a guitar flirts with two of the tourists, her native lover becomes jealous and there is a mix-up in which a big, black Oriental interferes and an American wins the friendship of the jealous lover by binding his wound. Later we see the girl in evening dress, the companion of the European, running a gambling room. The American loses and gives his I. O. U. Later still he meets his sweetheart and her father, who have come from America, and he snubs the adventuress, for which she evidently swears to get even. She does it by visiting his room and demanding payment of the I. O. U. But the native lover who in the meantime has killed the European gambler helps the American out in some obscure way by obtaining the I. O. U., after which the adventuress departs in peace and the story appears to end.

The Bandit (Pathe, Feb. 7).—The story of this film, which is acted with the rare skill of the best French players, tells only of an episode that is not elevating in its moral tone as we view things in America, and yet it has a strong appeal. The bandit is no doubt a guilty fellow, but when he leads his band into the house of a cold blooded oppressor of the poor and compels him to disgorge, one feels himself applauding the act. A price has been placed on the bandit's head, and he is concealed by a poor widow. While he is there the landlord calls and demands his rent. When the latter goes away threatening eviction, the bandit gives the woman money to pay the debt. She carries it to the landlord, who seizes it and refuses to give her the receipt. She returns, weeping, to her home, and tells the bandit, who gathers his men and invades the landlord's home, forcing him to hand over both the money and the receipt.

The Two Raffles (Pathe, Feb. 7).—Capital comedy of the best Pathe kind, is presented in this film. An actor playing a burglar part (not a Raffles character by any means) is detained so long at the theatre that he is obliged to catch his train for home without removing his crook's costume. In the meantime a real burglar has entered the house, and is collecting the plunder. He hides when the actor enters, and at once takes him for another burglar, offering to fraternize and divide the spoils. The actor pretends to agree, and manages to get the burglar into another room, locking the door. Then he calls the police, and when the burglar comes out he walks into the arms of the officers.

The Passing Shadow (Vitagraph, Feb. 8).—The first part of this story reads like a commonplace piece of fiction as we condense it into cold type, but as seen on the screen, conveyed by the pictures, it is warm with life, and is wonderfully interesting. This is because the acting is so wholly sincere and free from theatrical effect. It impresses us with truth, and we feel that we are witnessing, not a made-up picture story, but a series of genuine events. Toward the end the plot grows strong enough, and the total result is that we have an exceptional film from all points of view. The young man wants to marry the pretty typewriter, but his father is dead set against it. However, he persists and is banished, despite the entreaties of his pretty sister. A year later the young couple is in poverty, and there is a little baby. The wife's jewelry is pawned, and the sister helps and tries to reconcile them with the father, but the old gentleman remains cold. Christmas is approaching, and the son thinks to give his father a little present—a necktie perhaps. He buys it, though in this we realize that he is encroaching unnaturally on his scant funds. Delivering the present at night when all have retired, he enters by the parlor window. The father hears him, and, believing him a burglar, enters and shoots him. After the wounded son has been taken to the hospital in charge of the police, the father finds the present and realizes his mistake. After that reconciliation follows in natural sequence.

The Livingston Case (Edison, Feb. 8).—Nothing is more intensely interesting in motion pictures than a strong detective story, well worked out. In this picture we have the strong story, and it is developed with considerable skill, although the gradual solving of the problem is not made obvious by the action, but rather by the notes which we see reproduced from the detective's notebook. The film is, therefore one of the best of the week, and is acted with expressive naturalness, except where we see everybody facing the camera, on all occasions as though afraid to show their backs. A young woman is found murdered, and the detective examines the household. His clues are finger prints on the curtain, a faded flower on the floor and a crumpled love letter without signature, but evidently addressed to the girl. By the detective's notebook we see that his suspicion has narrowed to two people—the old gardener and his grandson. Having these two summoned to his office, he gives them the third degree. By a ruse, not altogether probable, he secures finger prints of the two and finds that they point to the boy, who, he also finds, wrote the love note. He orders him locked up, and this causes the old man to confess to the killing. The confession is shown by double printing in the background. The boy had been in love with his young mistress, but she had spurned him. The grandfather, learning of the affair, had accused her of destroying his beloved grandson's happiness, and in an insane rage had killed her. The boy entering by the window and leaving his finger prints on the curtain had seen the result of the murder, but had kept silent.

Servant from the Country (Gaumont, Feb. 5).—This is an especially funny farce both in story and acting. The new housemaid is fat, green and dumb, being fresh from the farm. When she sees for the first time a live lobster that has been delivered in the kitchen her terror is intense. After vainly trying to hit the monster from a safe distance with kitchen utensils she reaches for it with a broom handle, to which it clings, and she is thus able to drop it out of the window to the street, where it strikes a passing gentleman, clinging to his nose. The man's anger and distress may be imagined. He rushes into the house, where the girl's employers relieve him of his encumbrance and listen with natural amusement to the explanations. The girl's next escapade is when she is instructed to give her master's suit of clothes to the tailor to be pressed. A tramp calls ahead of the tailor and is amazed and delighted when she forces on him the clothes and the money due the tailor. This would not be so bad had he not left his old rags, reeking with stench and vermin, which so disgusts the master and mistress that they send her back to the farm.

Settled Out of Court (Gaumont, Feb. 8).—The ruse by which a lawyer in this film reconciles a man and wife bent on divorce is not very plausible, but the acting of the three is so admirable that the film is quite interesting. He gets them into his offices at the same time, each unaware of the other's presence, and then he starts a stove to smoking. The lady's distress causes the husband to notice and recognize her. He offers assistance, as a gentleman should, fanning her and handing her water, and the upshot is that the two make up their differences and are in the act of kissing when the smiling lawyer blunders in as if by accident. Their shame-faced recognition of the ridiculous figures they have been cutting is well expressed and they are glad to escape arm in arm.

In Ancient Greece (Pathe, Feb. 9).—This is an odd, but highly artistic, novelty. It is a colored film, showing a Greek maiden dancing before a statue, the personification of

(Continued on page 18.)

NEW MELIES COMPANY

NEW FILM COMPANY TO OPERATE UNDER THE MELIES LICENSE.

Prominent Licensed Interests Now Associated with Gaston Melies and the Highest Class Films Will Be Produced—New Studio to Be Erected—Series of Western Pictures to Be Issued in Near Future.

The most important event during the past week in the film world was the organization of a new company to manufacture Licensed films under the Patents Company license held by George and Gaston Melies.

The new company will be known as the Melies Manufacturing Company, and consists of Gaston Melies, associated with prominent Licensed interests. There will, however, so it is declared, be no connection between the Melies Manufacturing Company and any other Licensed plant.

It is said that a new studio will be fitted up in some suitable location in New York city and that the new company will make a strong bid for patronage in the Licensed field, by issuing films that will compare with the best now being produced by other Licensed manufacturers.

Gaston Melies has had a force of camera men and players operating in Texas for some weeks, preparatory to resuming the regular issue of one reel per week. This company will be strengthened and a series of Western pictures will be prepared for issue in the near future, pending the fitting up of the New York studio.

The statement that the Melies films are soon to be seen again, under conditions that promise creditable results, will be welcome news to all motion picture people who remember the famous Melies films of the past. There was a time in film history when, it is declared, Melies saved the entire business. After the first big spurt motion pictures had waned in public interest to a degree that the few people engaged in the business had serious fears that it would come to an untimely end. Then came the famous Melies trick pictures that set the world wondering and revived interest everywhere. From that time on progress has been steadily upward.

George and Gaston Melies were among the original licensees of the Edison company when the Patents Company was formed. Just prior to that event the George Melies Company was organized, in which Lincoln J. Carter and Max Lewis, of Chicago, were interested. A license was issued to the new company by the Patents Company, but was revoked on learning the identity of some of the new stockholders. Later Gaston Melies withdrew from the George Melies Company, claiming that the terms of his contract had not been complied with. The George Melies Company sued the Patents Company to force recognition of the revoked license, and Gaston Melies asked leave of the court to intervene as defendant in place of the Patents Company. This suit is still pending. The Patents Company then issued a temporary license to George and Gaston Melies, dependent on the final result of the above mentioned suit, and it is this license under which the new Melies Manufacturing Company will operate.

George Melies, the founder of the Melies business, lives in Paris, and it is understood has no connection with the new company. He is in bad health and has produced no pictures in some time. Gaston Melies, his brother, has always represented him in America and enjoys the friendship and esteem of American film men to a remarkable degree.

THE REASON WHY
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Vitagraph Comedies convulse and delight the senses.
Vitagraph Spectacular Scenes attract and fascinate the eye.
Vitagraph Historical Subjects educate and entertain the mind.
Vitagraph Religious Films inspire and captivate the soul.

VITAGRAPH FILMS CHARM BY THEIR TRUTH TO NATURE. They hold up the mirror to life as it is and has been. They are produced regardless of expense. They represent "the last word" in film production. **EVERY VITAGRAPH FILM** is a work of pictorial and dramatic art. There are no failures—no weak ones. ALL ARE DEPENDABLE and can always be relied upon to head the bill. The past three months have been the greatest in the company's history in the regular production of masterly picture successes and have established the reputation of **Vitagraph Films** on a firm and solid foundation. For this reason none of them hereafter will be specially distinguished by such terms as "Films of Quality," "High Art Films" or "Films de Luxe." **All Are Equally Good; All Are Feature Films,** and will be known as **Vitagraph "Life Portrayals."**

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A Powerful Dramatic Subject. An Arab love story, with the scenes laid in Algeria. An entirely original plot of thrilling interest. Approximate length, 930.

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A LESSON BY THE SEA

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REVIEWS OF LICENSED FILMS.

(*Continued from page 16.*)

grace in all her movements. She is watched from behind the statue by her lover, who at length presents himself and joins her in the dance, trying to grasp her while she eludes him with charming skill.

Cora, the Contraband's Daughter (Pathe, Feb. 9).—Beautiful scenes on a rock-bound coast form the settings for this picture, which is well acted, excepting where the coast guardsman is supposed to be struck by the smuggler and is left for dead. The blow is unconvincing and the allegation in a caption that he is in danger from the rising tide is not borne out by the elevated location. He is in love with the old smuggler's daughter, and when the latter goes home and tells his daughter what he has done the girl confesses her love for the officer, and the two go back to his rescue. They throw over the side of the cliff the rope by which the smuggler had previously escaped and the guardsman crawls up. He rewards them by preventing the arrest of the old man, who later swears off the smuggling game and consents to the marriage of the girl to the officer.

The Price of Fame (Essanay, Feb. 9).—This is a very strong dramatic picture—so strong and appealing, that the few defects in action and construction are scarcely noticeable. A musical composer is working on his masterpiece, the score of an opera, while his wife is sewing to support herself and her husband. He submits the composition to a committee that is to award a large prize for the best opera, but the committee gives his work no consideration and he goes home in despair and throws the sheets into the fire. But the wife rescues them, burning her hand, and takes them back to the committee, which listens to her appeals and looks them through, with the result that the prize is awarded to the composer. In the meantime he has seen his wife in the arms of a mad lover who had been annoying her against her will. Listening to no explanations he drives her out and she has disappeared when he learns the part she had played in the success of his opera. Long after, when he has become the hero of the hour, petted and feted by society, he learns of his wife's innocence and seeks her out to join him in his prosperity. The committee that first rejects his composition does so without even looking at it, which would not have been probable in a competitive affair. Later the act of burning the music is not convincingly managed. The final reconciliation is also too spontaneous under the circumstances, as the wife would surely have expected some sort of appeal for forgiveness. But these details are of small moment in comparison with the general excellence of the picture as a whole.

The Confederate Spy (Kalem, Feb. 9).—There is sustained interest and a thrill or two in this picture of the Civil War. The acting is conscientious and quite effective, and the story, though lacking completeness and having in one incident an unbelievably successful deed of daring, is clearly told. A Confederate officer undertakes to secure from the Union camp certain plans of fortifications and he does this by penetrating the Union lines, passing close to the guards and entering an old building used as headquarters. From an upper door he reaches down and secures the plans which have been left on a barrel underneath. When the plans are missed and the building is searched, he jumps from the door and runs, making his escape, though wounded. He is pursued, but meets an old negro servant of his estate who helps him to a secluded cabin where the officer's wife and child are in hiding, having been taken there previously by the old servant to escape the insults of a guerilla and his band. Here the wounded officer is nursed while the old negro carries the stolen plans to Confederate headquarters, bringing back a detachment of soldiers to protect the family from the guerillas.

The Duke's Plan (Biograph, Feb. 10).—This picture of the feudal days has the interest that the excellent Biograph acting gives it, although as a story it fails to hang together in a number of particulars and lacks consistent motive all through. The Duke's daughter is in love with a young nobleman who is not acceptable to the father. To get rid of the youth the crafty father plots to have him become apparently involved in a conspiracy. A note is dropped where the young man can find it, telling of a spurious meeting of conspirators. He hurries to the Duke, as he was expected to do, and tells him of the supposed plot, and the Duke instructs him to go to the meeting and learn the particulars. It is then intended that he shall take the conspirator's oath and shall be hung as a traitor. But the girl has overheard part of the scheme and in the disguise of a page, she intercepts her lover and prevents him from carrying out his design, by drugging his wine. She then attends the meeting herself, and being mistaken for the lover, is about to be hung according to programme, when the lover, who has revived and notified the Duke, arrives with a party of men and saves her life. For his reward the Duke gives him the girl's hand. The father's plot in the first place is unskilful, as the youth's mission could furnish no decent evidence of traitorous intent, and if it had the supposed traitors would not have been the ones to execute him. Again, if the girl had heard enough of the plot to realize that her lover was in danger, she must have known enough to convince him that he should not put himself in the trap, without being obliged to drug his wine. After having prevented him from going, why should she herself have attended the meeting? Finally it is inconceivable that the girl, though dressed as a page, could have been mistaken for her lover.

In the Shadow of Old Mt. Shasta (Selig, Feb. 10).—There is an admirable air of reality about this Western film, pictured amidst the rugged mountain scenes of the Rockies, although the plot is rambling in construction. A tenderfoot school teacher arrives at Mount Shasta, where the inhabitants make merry over him until he is rescued by a miner who takes him home to board. The miner mortgages his home to secure money with which to gamble. He loses it all in a poker game and having drunk too much, falls into a stupor. The two remaining players quarrel over the division of the spoils and one kills the other, leaving his gun in the unconscious miner's hands and escaping. The miner is thus charged with murder, but the school master helps him escape and for a year he is away, returning at the end of that time to see his wife and baby. His presence is again discovered and he is about to be arrested when the school teacher, who has paid off the mortgage, aids once more in his escape by throwing pepper into the eyes of the arresting party. The fugitive then saves the life of the gambler who had involved him in the trouble and the latter, in gratitude, gives himself up and clears up the murder mystery to the satisfaction of all concerned. The interiors are all constructed from genuine logs and look the real thing, but the pantry where the school teacher secures the pepper is a bit too well stocked for the purpose.

BIOGRAPH FILMS

Trade Mark

Released February 14, 1910

Trade Mark

One Night, and Then---

A Soul Lifted from the Slough of Indifference

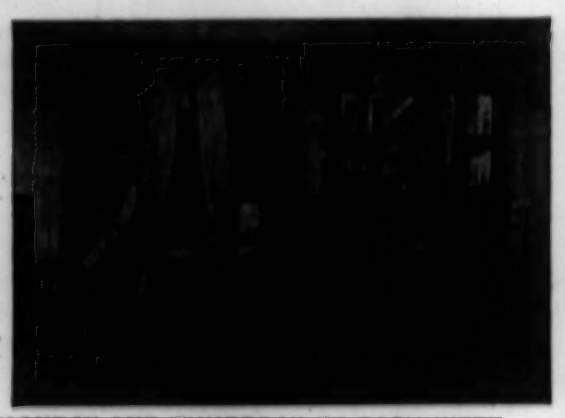
This is positively the most intense dramatic subject yet produced by Biograph. It presents a strong moral in the all too ready inclination to calumny. Henry Ravol has gained the reputation of being a man devoid of sympathy, simply using his enormous wealth to gratify his longing for the false pleasures of life. Burned up by the fires of dissipation, he is told that he has but a few days to live. He decides to anticipate by self-destruction, but in a manner to deceive his fawning friends. Hence, to carry out his plan, in disguise he goes to a poor neighborhood and there gets a chance to bestow charity. Not having any money about him he goes back to his home and is shot as a burglar while securing it. He is recognized, and to the doctor who is called he gives the money, telling him he can do nothing for him, but to go and relieve the wants of the poor family. Despite this the morning papers in noting his death print a reviling article. Approximate length, 992 feet.

Released February 17, 1910

The Englishman and the Girl

He Laughs Best Who Laughs Last

In this Biograph subject is presented a comedy bordering on the burlesque. The Village Amateur Dramatic Club is rehearsing for a performance of "Pocahontas," when word is received that an Englishman is about to visit the family of the leading lady. The Englishman seems to have an impression that Indians may be seen running wild through the streets of the American cities, and the young folks plan to strengthen this impression. When he arrives they dress up in their Indian costumes with a view to frightening him. He, however, is made of stouter stuff than they imagine and turns the tables on them. His bravery makes as great an impression on the lady as her artlessness does on him, and there is an attitude prognosticating wedding bells in the near future at the end of the film. Approximate length, 975 feet.



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Celestial Vengeance (Lubin, Feb. 10).—The acting in this film is better than the story, which lacks strength. Indeed it is difficult to see the material in it for a motion picture. A boosting club man makes a bet with his fellow members that he can steal a Chinaman's idol and he accomplishes the feat. Then he returns the idol by a messenger, who breaks it in carrying it back. The chinaman starts out to find the clubman whose address he has gained from the card, on the back of which the man had addressed the box in returning the idol. The Chinaman has two mysterious boxes with him and when he visits the clubman at his office, his home and his club everybody imagines he has infernal machines with which to take deadly revenge. At last it turns out that one box contains a number of sample idols and the other box contains the broken idol, which was only an imitation, after all, the Chinaman being only a dealer and desiring to find customers for his wares instead of being bent on revenge.

Professional Suicide (Pathe, Feb. 11).—This subject appears to have been substituted for The Troubadours, previously announced for this date. It is an amusing comedy, full of laugh-provoking incidents, and tells of a poverty stricken fellow who, on attempting suicide, is presented with money by sympathetic strangers. This gives him an idea and he pretends suicide in a variety of ways, reaping rich plunder on each occasion. He tries to hang himself to a lamppost and the crowd, after rewarding him liberally, cuts the rope into bits for souvenirs. He has much trouble in a park trying to attract the attention of a gentleman to the toy pistol with which he means to shoot himself, but at last he succeeds with the usual munificent results. His last attempt is by drowning. He has been rescued and is being showered with money when a fisherman, who has found the suicide's coat full of money, exposes the fraud and the ruse ends in disaster.

Before and After (Pathe, Feb. 11).—The first scenes of this comedy film are more delicately humorous than the last. A young suitor for the hand of a fat old lady's daughter very wisely devotes his attention to the mother, to that old lady's great joy. After marriage it is different. He tries to avoid the mother-in-law while he makes love to the wife. A year later we see them at open war, which ends in the young husband being obliged to jump out of the window to escape the mother-in-law's wrath.

The Feud (Kalem, Feb. 11).—This is one of the best of the Kalem Southern pictures yet produced. It tells a good story with natural fidelity and with effective local atmosphere. Two old land owners have a quarrel over a line fence, and each prepares to maintain his rights by the powers of the shotgun. One of the men has a son and daughter, and the other has a son who is in love with the girl. Both old men and one of the sons are wounded in the conflicts that ensue and matters are at a critical stage when the two lovers work a scheme to make the feud harmless. They load the guns with blank cartridges, and when the two old men meet they blaze away at each other to no effect, a reconciliation following. It would appear that more dramatic and comedy effect might have been given to this last interesting development of the story. It is hurried over without emphasis, when, in fact, it is the novel element of the feud.

An Equine Hero (Edison, Feb. 11).—This picture is a distinct novelty and should prove a very popular subject. It introduces Don Fulano, said to be the most wonderfully educated horse in the world. We see the animal performing several clever tricks, such as brushing his master's shoes, fetching his coat and helping him on with it, and then brushing the coat. This is followed by a little drama in which the horse takes the leading role. A stable boy who is cruel to the horses and is beaten and discharged, takes revenge by setting the stable on fire. The educated horse releases the other horses and rings an alarm bell, which arouses the stable hands, the proprietor and his daughter and all escape in safety from the burning building. The whole is produced with fine effect. The closing feat of the intelligent animal is to wave the American flag from his stable window.

A Queen of the Burlesque (Edison, Feb. 11).—A laughable farce is presented in this film, and it is most cleverly managed. A burlesque company that is to visit a rural town shocks the inhabitants with its gaudy posters and bills. The burlesque queen in tights is the chief offense as she appears on the billboards. A number of mischievous children, inspired by the indignation which the posters have caused, find two long white stockings hanging on a clothes line. They stuff the stockings and nail them to a board fence in such a manner that when the lady of the house comes out to gossip over the fence she has the unique appearance of sitting on the fence and owning the long and lumpy legs. The excitement among the townsfolk which she causes as she unconsciously poses as a grotesque burlesque lady and her horror when she discovers the legs are the occasions for unlimited laughter.

Life of Moses, Part IV (Vitagraph, Feb. 12).—This fourth part of the important Moses series, known as The Victory of Israel, continues the increase of interest that has been noted in the preceding parts. The events depicted are among the most impressive in the history of Moses and his people, and they are presented with truly wonderful effect. The crossing of the Red Sea is a marvelous achievement in picture making and the perishing of the Egyptians is even more mystifying. It becomes more evident with each release that the Vitagraph Company in this series of pictures is accomplishing a vast amount of good for the entire picture business as well as enhancing its own reputation as a producing company.

The Jockey (Pathe, Feb. 12).—As a dramatic picture this film is scarcely as strong as we expect to see in Pathe releases, and it lacks

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moral tone, but it has other good qualities that commend it. The race track scenes, with thrilling race finishes, are excellent, and the photography, of course, is superb. A young jockey who is employed by a horse owner falls in love with the owner's daughter and is beloved by her. A gambler succeeds in bribing the jockey to throw the horse that is to be run next day, but the girl sees and hears, coming so close to the plotting pair that she must have been observed, had the event been one in real life. She goes to the stables and changes the stalls of two horses, so that the wrong one gets the drug, and the next day the jockey's mount wins in spite of himself. When the gambler remonstrates with the jockey after the race she steps in and tells what she has done, whereupon the jockey hands back the bribe money and she folds him in her arms. One would have thought she would have had him discharged instead.

The Foot Juggler (Pathe, Feb. 12).—A very good vaudeville act is presented in this film. Nothing exceptional, but quite interesting and pleasing.

A Bag Race (Gaumont, Feb. 12).—There is some amusement in this picture, showing four or five men in long sacks tied around their necks racing for a prize. They have to hop their way along, and the route chosen is difficult enough.

The Gambler's Doom (Gaumont, Feb. 12).—The novelty of this dramatic picture consists in the use that is made of a moving picture camera in solving a murder mystery. The thing is not very plausible, it is true, but it is interesting. A wealthy man who suspects that he is to be murdered by his nephew gives his old servant a sealed letter to be opened after his death. One morning he is found dead in his office chair and the servant opens the letter, which instructs him that he will find a moving picture camera in the safe and that he is to have the negative developed. The servant obeys and the nephew is invited to attend an exhibition, where he sees a moving picture on the screen showing himself in the act of murdering his uncle. How the uncle could have arranged the camera to operate at the critical moment, how the sound could have been concealed, how the picture could have been taken in a dark room and how the uncle could have foreseen the spot where the murder would be committed are left unexplained, probably because they are unexplainable.

Bitter Sweet (Essanay, Feb. 12).—This interesting dramatic film tells a story that has been pictured before, but is good enough to stand the repetition. A man and wife quarrel because the husband stays out late and they commence dividing the household effects. When they come to the trunk containing the effects of their dead child their emotions undergo a change and they are reconciled.

Western Chivalry (Essanay, Feb. 12).—There is much humor and excitement in this cowboy comedy. An Eastern girl comes to visit her uncle on the ranch, and the boys make ready to present themselves "spruced up" for the occasion. She snubs them, but they force the uncle to introduce her. Going for a horseback ride, the animal apparently runs away and a cowboy rescues her, riding by her side and lifting her to his own saddle. His glory is short-lived, for she remounts and shows that she is an excellent horsewoman. After that all are good friends.

Reviews of Independent Films

Justice in the Far North (Imp, Feb. 7).—Good acting and some clever action is jumbled up with numerous inconsistencies in this unsatisfactory but striking story. A brute of a husband who is dressed like a Mexican, though the story is laid in the Far North, possibly in Canada, treats his wife somewhat more churlishly than he might his dog. A visitor appears and is asked to join the couple at table and when the husband goes out the visitor and the wife decide to elope. They take a bag of money and load a number of things on a sled, dragging it away with them over the snow, the woman wearing thin clothes and a long skirt that appears sadly out of tune. At another cabin they seek shelter, paying for it in money, which is scarcely the custom in a region so desolate as this is represented to be. In the meantime the husband has set out in pursuit, dragging another sled. He passes the cabin where his wife is stopping but goes by and finds shelter in a nearby deserted shack. His wife has been airing herself in the doorway, unmindful of the wintry winds and has seen him. Taking a revolver from her sleeping companion she creeps to the shack and shoots her husband. He is not killed and raises an outcry, which brings a number of men, apparently from out of the ground, as we have seen no evidence of any other habitation. The wounded husband accuses the woman's companion of shooting him and the men are about to string up the accused man, despite the wife's declaration that she did the deed, when an Indian, who was in the cabin and saw the woman take the revolver, clears up the matter. Then the men determine to punish the prisoner for stealing the money and the wife. They start him running and shoot him as he runs. He falls twice, but is only wounded and is allowed to go, being helped away by the Indian. The husband and wife now become reconciled and tramp off bareheaded through the snow for home, leaving their sleds behind and forgetting the money.

The Child and the Jumping Jack (Eclair, Feb. 7).—This is an effective and pathetic little film story, well produced. The young son of an old toy maker is selling jumping jacks to the children. One large toy he has reserved for himself, but a sick boy wants it and his parents purchase it for him. The little salesman, however, after getting the money, suddenly seizes the jumping jack and runs. At home he tells his father, who scolds him and sends him back with it to restore it to the purchasers. Reluctantly he obeys, but finds that the sick boy has died and has been buried, having grieved over the loss of the toy which had greatly taken his fancy. The little salesman, hugging the jumping jack to his breast, follows the parents and watches them placing flowers on the grave. Overcome by remorse, he adds his jumping jack to the flowers as his tribute to the memory of the dead boy.

The Ten of Spades (Bison, Feb. 8).—A rather impossible, but in some respects thrilling story is told in this film. A wealthy cattleman saves the life of a horse thief who is about to be hanged, by interceding in his behalf. Some time later the cattleman meets the horse thief's daughter, whose horse, running away, he stops in unconvincing style. They fall in love and shortly after the thieving father, with two pals, robs the cattleman's house and makes the owner prisoner, taking him to an old building where it is proposed to kill him with a bomb. There is some confusion in the way this part of the story is pictured, especially as to the location of the building. The girl's father discovers in the pocketbook of the robbed man the half of a ten of spades which he had given the cattleman when the latter had saved his life, and he rushes in to save the prisoner's life, throwing him out but being fatally injured himself by the explosion. Instantly the daughter appears in her night dress. How she got there so suddenly is not apparent. Even if the building were near her own home she could not have been attracted from her bed in such short time, and it is hardly reasonable to suppose that the robber would have attracted attention to himself by exploding the bomb on his own premises. Clearly the girl must have had wings.

The Strongest (Ambrosio).—There is some strength to this dramatic film which is very well acted and is scenically attractive. A man deserts his wife for another woman and the wife commits suicide by jumping into the sea. The man soon tires of his new love and is irresistibly led to the spot where his wife had killed herself. A white figure appears far out at sea and approaches slowly, increasing in size until it is seen to be the spirit of the dead woman, which then sinks into the water. The effect is cleverly produced by double printing. The remorseful husband is then seen to jump to his death to join the stronger love.

Spike's Battle (Challenge, Feb. 9).—There isn't much of a story to this film, although there is fairly good acting and interesting boxing scenes. Spike is a pugilist who doesn't drink and supports his wife and mother. But the boys banter him into taking two glasses of beer, and the result is that he is found intoxicated near a robbed man and is accused of the theft. He gets six months, and after his release refuses to drink any more.

The Pirate's Fiancee (Lux, Feb. 9).—There is considerable interest in this picture, and the acting and backgrounds are attractive, though inconsistent. The captain of a pirate ship, who might better have been called a privateersman, bids his sweetheart good-by and sails away. His ship is a modern sailing vessel, but the characters are costumed in ancient dress. While he is away, a nobleman steals the girl, but a peddler who had sold her a shawl sees her being kidnapped and recognizes her by the shawl which has been dropped. He tells the pirate on his return, and the two dressed as peddlers gain an entrance to the castle, admit the pirate crew and rescue the girl, killing the nobleman.

The Mountaineer (Nestor, Feb. 9).—The pictures formerly known as Centaur and Whyte are now to be called "Nestor." But a rose by any other name smells as sweet. likewise a film, although the odor of this one can hardly be likened to the rose. It is alleged to tell a mountain story of Kentucky, but it smells strongly of the Palisades on the Hudson. It is altogether an impossible and exaggerated picture, reeking of the former stage melodramatics that the public has repudiated in both pictures and the spoken drama. The "heavy" swears vengeance on the hero, who has won the girl and plots to kill him. With gnashing teeth he follows him with a rifle over many rocky slopes, taking a shot at him now and then, but when at last he comes up with him instead of shooting, he puts down his gun and they go at it with their fists. They struggle and pound each other for four or five hundred feet of film until the "heavy" wins and ties a rope around his victim's neck, fastening the other end of the rope to a rock which he throws over the cliff. Then he runs. But his deviltry is foiled. The girl has crept up into plain sight, and has cut the rope just as the rock is thrown, although the "heavy" has failed to see her because he has carefully kept his head turned. A year or so later he returns, and is astonished to find his victim alive and married. Determined on further revenge, he enters the house at night and finds the baby asleep in its cradle. He is so overcome by the sight that he straightway reforms and turns over a new leaf. If he and his fellow "actors" can only reform their "acting" as readily there may be some hope for "Nestor" films.

Young Deer's Gratitude (Bison, Feb. 11).—This is a fairly good Indian picture, but practically the same story has been told by Young Deer at least twice before, once for this same company and once for the Vitagraph. A Western girl befriends the Indian, and he gives her a scarf, which she puts around the neck of her little brother—or is it her son? The child goes horseback riding, and is found by another Indian who takes him to the Indian camp where Young Deer recognizes him by the scarf. He sends a message back to the whites by the horse, and then he steals the boy out of the camp and carries him away on his back. The escape from the camp fails to ring true, as the Indians are unnaturally heavy in their sleep, but the chase through picturesque country with Young Deer carrying the boy is really well done. He swims a stream and climbs hills, killing several pursuers as he goes, but he is at last overtaken, and all seems lost when the cowboys arrive and save the day. The picture will doubtless prove popular, despite its defects.

Foolshead Receives (Itala, Feb. 12).—This Foolshead farce shows the comedian in the

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character of a boy entertaining a girl visitor with rough-house pranks while the old folks are visiting in the parlor. The girl scarcely looks the young part, but there is much fun of a certain sort in the rapid action.

Foolshead Preaches Temperance (Itala, Feb. 12).—The same comedian appears in this film, but in a different character. He is a young man who has been converted to temperance and believes it is his mission to destroy alcohol wherever he finds it. His adventures are numerous and exciting, causing considerable amusement and ending when he is knocked out by an indignant crowd. He is revived with the contents of a long, black bottle.

EDISON MODEL "B" IN COMPETITION.

The Edison Manufacturing Company sends out the following announcement:

"On Feb. 1 through the courtesy of Robert Jeanette, of the Globe Theatre, Boston, Mass., and under the auspices of the Howard Moving Picture Company, a competitive demonstration was arranged between the new Edison Underwriters' Model 'B' Kinetoscope and two other projecting machines of well known manufacture. Invitations were sent to and accepted by over one hundred owners and managers of moving picture theatres in and around Boston. Among those present were: F. H. Stewart, the traveling demonstrator of the Edison Model 'B,' and representatives of the two other manufacturers. The machines were given a thorough and impartial test under all conceivable conditions, in point of steadiness and clearness of projection the Howard Moving Picture Company reports that the Edison Model 'B' clearly proved its superiority over the other machines with the result that they clinched several good sales on the spot, and were assured by many of the exhibitors present that their intention was to install the new model in the near future.

"Feb. 3 another demonstration was given at the Majestic Theatre, 52 South Pearl Street, Albany, N. Y., through the courtesy of Emil Deches, manager. This demonstration was also well attended by exhibitors from Albany, Schenectady, Troy, Cohoes, and neighboring cities. Directly after the exhibition the Actograph Company of Albany ordered two Model 'B' machines. Further demonstrations are to be given throughout New York State."

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RELEASES OF MARCH 4

AT THE ELEVENTH HOUR.—Dramatic. No. 6596. Code, Vestidura. App. length, 800 ft.

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LICENSED FILM RELEASES.

Feb. 14	(Biograph) One Night and Then. Drama	992	ft.
" 14	(Pathe) Enterprising Clerk. Comedy	643	"
" 14	(Pathe) Druid Remains in Brittany. Col. scenic	325	"
" 14	(Selig) The Roman. Drama	1000	"
" 14	(Lubin) Loving Hearts. Comedy	500	"
" 14	(Lubin) The Hand of the Heiress. Comedy	450	"
" 15	(Vita.) The Wayside Shrine. Drama	980	"
" 15	(Edison) The President's Special. Drama	950	"
" 15	(Gaumont) The Ghost. Drama	698	"
" 15	(Gaumont) Pastoral Scenes. Transformation	285	"
" 16	(Pathe) Carmen	900	"
" 16	(Essanay) Baby's First Tooth. Comedy	385	"
" 16	(Essanay) Aviation at Los Angeles, Cal. Scenic	600	"
" 16	(Urban) The Acrobatic Fly. Vaudeville	200	"
" 16	(Urban) The Blue Swan Inn. Drama	770	"
" 16	(Kalem) The Fisherman's Granddaughter. Drama	950	"
" 17	(Biograph) The Englishman and the Girl. Comedy	975	"
" 17	(Selig) The Girls of the Ranch. Drama	1000	"
" 17	(Lubin) A Honeymoon Through Snow and Sunshine. Comedy	950	"
" 18	(Kalem) The Trapper and the Redskins. Drama	705	"
" 18	(Kalem) That's What They All Say. Comedy	222	"
" 18	(Pathe) A Panicky Picnic. Comedy	672	"
" 18	(Pathe) The Little Bezzar. Drama	311	"
" 18	(Edison) The Miniature. Drama	725	"
" 18	(Edison) A Trip to Mars. Comedy	265	"
" 18	(Vita.) Muriel's Stratagem. Drama	655	"
" 18	(Vita.) A Trip Through England. Scenic	320	"
" 19	(Pathe) Three Queens and a Jack. Comedy	600	"
" 19	(Pathe) Fate Against Her. Drama	314	"
" 19	(Vita.) Life of Moses. (The Promised Land)	900	"
" 19	(Essanay) The Cowboy and the Squaw. Drama	985	"
" 19	(Gaumont) Better Than Gold. Drama	577	"
" 19	(Gaumont) The Comedy-Graph. Comedy	338	"
" 21	(Biograph) His Last Burglary. Drama	995	"
" 21	(Pathe) The Grenby's Sejours to the Country. Comedy	344	"
" 21	(Pathe) A Corsican's Revenge. Drama	626	"
" 21	(Selig) Saved from the Tide. Drama	1000	"
" 21	(Lubin) The New Marshal at Gila Creek. Com. Drama	515	"
" 22	(Vita.) Paid in Full. Drama	980	"
" 22	(Edison) A Victim of Bridge. Drama	990	"
" 22	(Gaumont) His Fears Confirmed. Drama	481	"
" 22	(Gaumont) Duped. Farce	491	"
" 23	(Pathe) Lamp Post Inspector. Comedy	886	"
" 23	(Essanay) The Winning of Father. Comedy	508	"
" 23	(Essanay) Oh, So Sick. Comedy	479	"
" 23	(Urban) A Family Outing. Comedy	498	"
" 23	(Urban) The Buried Secret. Drama	476	"
" 23	(Kalem) The Miser's Child. Drama	940	"
" 24	(Biograph) Taming a Husband. Comedy	986	"
" 24	(Selig) Back Among the Old Folks. Drama	1000	"
" 24	(Lubin) The District Attorney. Drama	870	"
" 25	(Kalem) The Indian Scout's Revenge. Drama	940	"
" 25	(Pathe) Ouchard, the Merchant. Film d'Art	756	"
" 25	(Pathe) The Harrys Brothers. Acrobatic	220	"
" 25	(Edison) Lost and Regained. Drama	445	"
" 25	(Edison) That Girl of Dixon's. Drama	675	"
" 25	(Vita.) The Lesson by the Sea. Com. Drama	963	"
" 26	(Pathe) Johnny's Birthday. Comedy	683	"
" 26	(Pathe) In the Gulf of Salerno. Scenic	377	"
" 26	(Essanay) The Mexican Faith. Drama	925	"
" 26	(Vita.) The Soul of Venice. Drama	950	"
" 26	(Gaumont) Blue Fishing Nets. Industrial	230	"
" 26	(Gaumont) The Legend of King Midas. Farce	654	"

VITAGRAPH NOTES.

The Vitagraph Company have a number of delightful dramatic and comedy surprises in process of issue for the month of March. An Eye for an Eye, a drama of powerful interest, on March 1. At the Eleventh Hour, an emotional drama, March 4. Beautiful Snow, a comedy, full of hits and smiles, and The History of a Sardine Sandwich, on March 5. A Brother's Devotion, a drama, full of sympathetic heart throbs, March 8. Conscience; or, A Baker Boy, another picturesque Venetian drama, March 11. Taming a Grandfather, a comedy drama, on March 12.

The dramatising of the novel, "St. Elmo" by the Vitagraph Company, will be a feature which the trade and public can look forward to with great interest and anticipation. No expense will be spared in the production.

Since the announcement of Uncle Tom's Cabin, the Vitagraph studio has been besieged by an army of small boys and men with dogs making application in behalf of their canines for the part in the chase of Eliza by the bloodhounds. The studio might have been mistaken for a pound if it hadn't been for the activity of the gatekeeper.

The number of inquiries from church people throughout the country about The Life of Moses and the cost of renting the whole series shows that it is not only popular as a general release and great specialty, but also that it has proven a great leader to a higher appreciation of the efforts of the producer and exhibitor in the high character of entertainment they are furnishing the public.

PATHÉ FRÈRES

Release on Friday, Feb. 25th,

THE FILM D'ART,

"OUCHARD, THE MERCHANT"

From an old Russian Folk Song.

Length, 756 feet.

This remarkable picture drama is played by our new Russian Film d'Art Stock Company, made up of the leading actors in Moscow and was photographed in Russia. The plot is intensely dramatic and holds the spectator breathless with interest from start to finish.

Ouchard, the Merchant, buys from an old drunkard his beautiful daughter, and after stupefying her with wine cuts off her magnificent hair, realizing how much he can get for it. Because it is a disgrace in Russia for you, young woman, to have a shorn head, poor Marcha will be absolutely ostracized by her fellow villagers. The opportunity here for clever acting is great and is taken full advantage of.

INSIST UPON THIS FILM AT YOUR EXCHANGE.

PATHÉ FRÈRES

NEW YORK 41 W. 25th St. | CHICAGO 35 Randolph St. | NEW ORLEANS 813 Union St.

Get your Posters from the ABC Co., Cleveland.

MORRIS FIRST WITH FLOOD.

Pictures of the Paris Flood Exhibited by William Morris Friday.

The first Paris flood picture to reach New York, said to be a Lux, was exhibited Friday afternoon by William Morris in the American Music Hall as a special feature. Mr. Morris states that he secured the film by cable and that it is a duplicate of the one exhibited in London last week. The film shows numerous localities in Paris with the water flooding the streets, but there is nothing sensational in the scenes beyond the world-wide interest the flooding of the French capital has caused. The film is slightly tinted to convey the effect of muddy water, and the photography is excellent—much better, in fact, than might have been expected, considering the bad weather when the pictures were made. A snow storm is shown in one scene.

VITAGRAPH NOT EXPERIMENTING.

Three Reels Per Week Will Be Similar in Character to Past Productions.

A misleading announcement appears in the current issue of a moving picture trade paper, to the effect that the Vitagraph Company's new third reel per week would be devoted to educational subjects. The Vitagraph Company authorizes THE MIRROR to state that the company has no such intention whatever. The three reels per week now being issued by this company will all consist, as heretofore, of the strongest possible dramatic subjects, varied occasionally by comedies, religious and historical films. The company has no intention of departing from the policy which has made the Vitagraph issues so deservedly popular.

ESSANAY AVIATION PICTURES.

The Essanay aviation pictures made during the recent meet in Los Angeles promises to be the most satisfactory ever produced in this class of film work. There are said to be no tiresome repetitions of similar scenes, but each one is distinctive. Paulhan and Curtiss are seen in various flights and races, and at close view and Knabenshue and Beachey and their dirigibles are seen in their speed contest. The photography is said to be perfect.

The "Essanay Guide" is a new and attractive trade publication describing Essanay films. The Essanay Company has also issued a booklet on "How to Write a Moving Picture Play," which is mailed on application.

INDEPENDENT FILM RELEASES.

Feb. 14	(Eclair) The Serum	...	ft.
" 14	(Eclair) A Bootblack's Daily Labor in Algiers	...	"
" 14	(Whyte) Paris Flood	...	"
" 14	(Imp.) Brown's Gouty Foot. Comedy	300	"
" 14	(Imp.) The Blind Man's Tact. Drama	650	"
" 15	(Powers) The Paris Disaster	...	"
" 15	(Bison) Government Rations	...	"
" 16	(Nestor) A Daughter's Devotion	...	"
" 16	(Nestor) Bonehead. Ed.	425	"
" 16	(Ambrosio) I Have Lost My Latchkey	400	"
" 16	(Lux) The Man Who Could Not Sit Down. Comedy	488	"
" 16	(Lux) Her Dolly's Revenge	324	"
" 16	(Bison) Dooley's Holiday	...	"
" 16	(Bison) The Imposter	...	"
" 19	(Great Northern) Ruined by His Son	...	"
" 19	(Itala) Louise Stroza	...	"
" 21	(Eclair) Face to Face. Drama	583	"
" 21	(Eclair) Duty and Conscience. Drama	498	"
" 21	(Imp.) Jane and the Stranger	900	"
" 23	(Challenge) The Silent Messenger	1000	"
" 23	(Challenge) The Third Degree	1000	"
" 23	(Nestor) In Arizona	985	"
" 24	(Imp.) The Death of Minnehaha	...	"

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Glens Falls, N. Y., Manager Holden, of the Empire, has purchased a Powers machine and will run pictures and songs on all dark nights.

E. Lampson, formerly owner of the Palm and Fern, Leavenworth, Kan., has purchased a moving picture house at Los Angeles, Cal.

At Leavenworth, Kan., the Palm and Fern and Princess pleased good business Feb. 7-12. Clara Mulvany is the latest singer at the Palm and Fern and is doing well.

Business in Alpena, Mich., during the past two months has been very good, owing no doubt to the excellent films shown. The Majestic (William Hall) has been doing good business since they opened afternoons and evenings. This house is in the centre of the business district and does excellent business in the afternoons. The Palace (Charles Richel) is always playing to crowded business. Mr. Richel has been very successful in securing good films. The Biograph films please the patrons the most. The Royal (Joseph Ayotte) is also doing excellent business. Many changes have been made during the last few weeks by the managers of these houses. Electrician Carl Fitzgerald, of the Majestic, has resigned his position and returned to the Temple. Ralph Michaud, singer, formerly with the Palace, and Ada Huot, also of the Palace, both resigned to accept similar positions with the Royal. Irene Le Blanc, singer, formerly with the Majestic, is now with the Palace. Business in this city will be very good the coming season, it is thought.

At Premier Scenic Temple, Portsmouth, N. H., business opened good week of Feb. 7-12. Films

(*Continued on page 24.*)

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

BRONX THEATRE.

It was a triple headline bill which Percy G. Williams offered his Bronx playgoers last week, and, taken on the whole, was one of the most pleasing of the season. Those to share the electric signs were Herbert Clifton, Charlotte Parry and company, and McKay and Cantwell. Billy B. Van and the Beaumont Sisters deserved the same honor and their names should have been out front had there been room. Miss Parry scored another triumph in her protean playlet; Herbert Clifton sang as effectively as heretofore, omitting his dying boy number and giving a more pleasing offering in its place, while McKay and Cantwell were as enjoyable as ever in their skit, On the Great White Way. "Give My Regards to Mabel" is proving as popular a song through its rendition by Mr. McKay as it is when sung by other vaudevillians. Billy B. Van, assisted by Nellie and Rose Beaumont and Natty Whitestone, caused laughter of the hilarious sort and Props proved even more entertaining to the Bronxites than it has elsewhere. The finish with "Put On Your Old Gray Bonnet" served to bring the trio of stars out for almost innumerable bows, and an encore burlesque speech by Mr. Van was one of the funniest heard in some time. Conroy, Le Maire and company repeated former hits in A King for a Night, and the pair of comedians were huge laugh producers. Maude George was a new member of the company and her beauty, pleasing voice and acting ability added much to the success of the sketch. Her Empire gown with its long train, peculiarly rich shade of pink and its jeweled beading, made a picture not soon to be forgotten. It is one of the handsomest and most tasteful gowns seen this season upon the vaudeville stage, and if all women dressed a part as well the variety stage would soon be drawing the gown builders and clothes ravers by the score. Ernie and Mildred Potts opened with their bag punching and dancing. Miss Potts sang a new song entitled "I Wish Everyone Would Fall in Love With Me." Other acts included Alcide Capitaine, who did her usual closing stunt on the trapeze, and Binns, Binns and Binns. The lanky fellow showed a new white sweater vest which was (marvel of marvels) almost clean! Harry M. Sweeney's Bronx Theatre Orchestra was applauded on Tuesday evening and their renditions of Hemlick's Hits were deserving of unqualified appreciation. The house was packed from orchestra to gallery, every box seat being taken.

COLONIAL THEATRE.

On Wednesday evening the usual big audience was in evidence at this house in spite of the rain and cold. Emmett Corrigan and company headed the bill in a new offering (See New Acts); while Mlle. Mina Minar shared the electric sign. The pantomime was enjoyed, particularly the comedy work of Edward Crawford as the drunken soldier. Bedini and Arthur, coming at the close of the bill, repeated their burlesque on the Minar act, and it was more than worth waiting for, as it is quite the funniest travesty on any vaudeville offering of the current season, and the finale is a positive scream. Laddie Cliff was as great a favorite as ever, and a new song. "Ain't You Big Enough for Trousers, Yet?" proved as amusing as his other selections. He finished with a whirlwind of applause. Maggie Cline sang "Has Anybody Here Seen Kelly?" it proving a good song for her. Of course the "McCluskey" ballad was the closing feature and dear old "Maggie" left her usual impression of big hearted happiness. The Six Flying Banvards in their exceptionally pleasing aerial and spring bounding act had the third position, greatly profiting thereby. They work exceedingly well, and the settings, paraphernalia, costumes and pleasing appearance of the performers were greatly appreciated. The Musical Johnstons xylophoned the following numbers in fine form, winning a large "hand" after each selection: "Passing Troops," "Poet and Peasant," "Black and White Rag," and "Wild Cherry Rag." Harry De Coe went through his hazardous feats of balancing on chairs and tables and held the audience in breathless suspense. He should work in back of a wire or net protection. One slight mishap might throw him and his "props" out into the orchestra and cause injuries to patrons as well as himself. Risks of this sort are uncalled for. The Kemps opened the bill. They had one new song entitled "What's What and Who's Who," which pleased fairly well. Otherwise their act was unchanged. During the intermission a trombone solo was ably rendered by C. W. Bennet, a member of the orchestra, who was generously applauded, as he fully deserved.

FIFTH AVENUE THEATRE.

Denman Thompson and his supporting company held over for a second week here and the old-time favorite again made a strong appeal to his many friends of the past. Howard Truesdell and company were seen for the first week's engagement in town in their screamingly funny sketch by Una Clayton, A Corner in Hair. The many ridiculous and almost impossible situations, as well as the bright lines, struck home with unusual force and Mr. Truesdell scored a big personal hit in the role of Jack Armstrong. The work of James Baurn as Tom Allen could be improved upon, as could that of Rose Tiffany as Dorothy Eltinge. Both of these players appeared a bit forced, and Mr. Baurn was unnaturally affected in his enunciation at times. Jane Townsend was a laugh getter as the maid and her grotesque make-up is deserving of praise. Three new acts were in evidence and all are reviewed elsewhere. These were the Six Samois, Phil Staats and the Five Armanis. George W. Jones and Ben N. Deely had the second position. They were programmed to give their new act, Hotel St. Reckless, but on Tuesday afternoon they worked in white face and street clothes, without their special drop, and most of the skit was not given. They scored, however, and the singing of both was enjoyed. Pat Rooney and Marion Bent were again seen in their hit of last season, At the Newsstand. The puns, though many of the originals were omitted, caused laughter and the dancing of the pair was as pleasingly entertaining as it always is. Mr. Rooney offered a new conception consisting of a Yiddish hornpipe, which closed the act with admirable effect. Zeno, Jordan and Zeno were the last performers and their aerial work held the attention to the finish. Motion pictures of recent army manoeuvres at Fort Leavenworth were decidedly interesting.

AMERICAN MUSIC HALL.

With the exception of two novelty acts and one singer, the bill at the American last week contained a list of more or less familiar players and performers, all of whom pleased greatly. R. A. Roberts in his Cruel Copplinger headed the programme, and, as was to be expected, the masterful protean work of this artist held the intense interest of all. John C. Rice and Sally Cohen were seen in their old-time skit, All the World Loves a Lover, and both scored their usual big hits. Dave Genaro and Ray Bailey sang and danced themselves into further popularity, while McMahon and Chapelle talked and danced to the joy of those attending. Lottie Gilson made her first reappearance on the vaudeville stage after a long absence and was warmly greeted by her former admirers. In manner and "personality" she is the same vivacious Lottie she was years agone, but her voice, unfortunately, on Thursday afternoon, was a bit hoarse and exceedingly weak. She sang "Put on Your Old Gray Bonnet," "I Want a Man to Call My Own," and a song in which she used an apple, requesting a man in a box to take a bite of it. Her old-time winner, "Willie Know Just What To Do," did not take as well as it should have, due to Miss Gilson's weakened vocal powers. Other acts included Polk and Polk, acrobats, who opened the bill; Mamie Fenton (New Acts); W. E. Whittle, the ventriloquist; Royal Polo Team (New Acts); Burleigh's Mysterious Balloon (New Acts), and the Divine Myrma.

VICTORIA THEATRE.

Gertrude Hoffman in her latest vaudeville creation drew enormous crowds to the Victoria all of last week and the versatile young woman was the hit of the bill. Her act proved too long, however, and it was after five o'clock on Monday afternoon when she finished, and the Weber Family of Acrobats were yet to be seen, as well as the pictures. The two feature dances, the travesty on Valeska Suratt (which is a gem) and the two bathing numbers, pleased the most. The Lauder, Cohan, Watson and Leonard impersonations might be eliminated to advantage. They are too nearly like genuine imitations rather than burlesques on the originals. E. Frederic Hawley, Frances Haight and company played a return engagement in The Bandit, and, as on previous occasions, the dramatic playlet held the intense interest of the big audience, while the excellent acting of Mr. Hawley, Miss Haight and William Hilliard was fully appreciated. The Great Howard, the Scotch ventriloquist, made his debut here (see New Acts). Hoey and Lee were favorites and their song parodies were as mirth provoking as ever. The Arlington Four sang "Good Luck, Mary," "Cotton Town," "That's Plenty," "Nobody" and another number. They pleased vocally and proved a most amusing quartette as well. The McGregors opened with their musical act, and Duncan's Scotch Collies came third, both acts scoring, especially the latter.

PLAZA MUSIC HALL.

Eight good acts completed the bill at the Plaza. Harry and Elsie Maryville, billed as the "original Lilliputian novelty artists and living Marionettes, standing only twenty-two inches high," were indeed a novel pair. Brown and Brown (New Acts). Middleton, Spellmeyer and company in Mr. Middleton's Incident of Western life, A Texas Wooing, went well. Honey Johnson's songs and jokes were clever, though not appreciated by the audience. Consul, the monkey, continued his impression of being "almost human." Paul's Juggling Girls from the Palace Theatre, London, have a pretty, novel and well executed act. Sam Stern answered to many encores. The Star Bout was the "star" feature of the bill. It is a big undertaking which has succeeded. One change in the cast was noticed on the programme. As Pat McFinn, O. P. Fry is maintaining the standard set by his predecessor.

PLAZA MUSIC HALL.

H. B. Marinelli received the following cable from their Paris office regarding the matinee given for the benefit of the victims of the flood at the Olympic Theatre, which is under the management of H. B. Marinelli and Victor de Cottens:

"Matinee Olympia to-day benefit for victims; receipts 9001 francs; handed to Police Commissioner and Red Cross; big hits, Rejane, Garde Republicaine; great audience; President Failliers two boxes; many ambassadeurs present."

NOTED THEATRE FOR VAUDEVILLE.

The Hartford, Hartford, Conn., where the most prominent Thespians for over a third of a century have appeared and which when built and for many years was considered one of the handsomest theatres in the country, closed its doors to the "legit." Feb. 5, and after many changes that are being made will reopen Feb. 21 under the management of E. B. Chandrey, of Boston, as a continuous vaudeville and moving picture house at popular prices.

PENCILED PATTER.

Education, like advice, is often misplaced.

George Beban is back in town again playing at the Bronx Theatre, and New Yorkers are again being moved to tears when they hear the premier character actor call "Ros-i-e, Hey Ros-i-e." Cue for handkerchiefs.

Mary Francis Britt, an actress not known locally, but who has quite a reputation out of town, is to be starred next season in a comedy drama entitled At the Foot of the Stairs. Neil Callahan will play the leading male role.

Forty highbrows of the theatrical profession are going to decide on twelve representative actresses to meet ex-President Roosevelt when he arrives home from Africa. Mr. Roosevelt had better arrive in the morning if he wants to meet them, for from the present outlook by that time all the "representative actresses" will be doing two a day in vaudeville.

Our dramas and musical comedies may not teach much to benefit us, but the drop curtains in the theatres all do their best to inform us what's good to eat, smoke, chew and where to buy our clothes. It pays to advertise.

Roy Raceford, an English comedian, who arrived here a few weeks ago, opens in vaudeville the week after next. Raceford has quite a reputation on the other side and if he can make good here he should get a lot of time, as English acts seem to be in demand all over at present. He is under the direction of Joe Meyers.

They are going to add seventeen names to the Hall of Fame. The committee to decide the matter meets in the near future. Well, there's no doubt about Jules Ruby and Dr. Cook going in, but what worries us is who the other fifteen will be.

Jean Ward, who has played prominent parts in many of our most successful musical comedies, is going into vaudeville with an up-to-date singing act using four different styles of songs with a costume change for each. Miss Ward is a clever young woman, and we feel safe in saying musical comedy's loss will be vaudeville's gain.

They say the actors favor a postal savings bank. Now if the critics would only put their O. K. on the project the Government could go ahead.

Joe Meyers, who manages the Great Howard, the Scotch ventriloquist, who was held over at Hammerstein's this week, deserves great credit for the way he put Howard over. Some day in the near future Joe will be one of the exclusive set of agents. Joe certainly is a hustler.

A Western doctor had an article in one of the New York Sunday papers instructing the people how to get fat from laughing. After reading the article you can start right in to get fat by laughing at the doctor's nerve for "pulling" it.

According to reports, E. F. Albee has lost his job every day for the past two weeks. At the same time something seems to tell us that Mr. E. F. A. will headline at Broadway and Forty-third and Forty-fourth streets for some time to come.

The United Booking Offices may have made some mistakes, but they didn't make any when they put Dan Hennessy in charge of the Family Theatre Department. Their choice could not be improved upon.

The various newspapers and organizations of actors spend much time and use much space in condemning the United for its blacklist methods, while nothing is said about the opposition that advertised "Forty weeks' work" for the past year or two and haven't got half of that without repeating. Is it at all fair?

Billie Seaton's vaudeville debut was more than successful and her agent, Eddie Keller, is busy booking her up for the balance of the season. Although Miss Seaton's reputation was made doing imitations, she has discarded them all and is doing an original act. Good.

Mrs. Patrick Campbell is headlining at the Colonial this week. That's the only way they can get Alan Dale to a vaudeville show. Put someone on like that.

A New York lawyer suggests that Congress pass a law to compel music publishers to number each sheet of music and make the penalty a heavy one for those who are caught cheating. All those in favor say "aye." Contrary minded say "no." The "ayes" have it.

We knew it was time for another "Broadway" song. Jack Drislane and George Meyer have one at Haviland's that looks like a winner.

The tea and coffee serving idea of William Morris, at the Plaza, has proved so successful that if the house should for some unforeseen reason prove a failure as a music hall, William Morris, Inc., could re-open the place as a lunch room.

B. D. G.—You should not be surprised because an agent did not keep his word and come to see you act. The surprise should come if he did come to see it.

Original.—That is quite an idea of yours to do imitations of Eddie Foy, Harry Lauder, Eddie Leonard, Eva Tanguay, Raymond Hitchcock, Marie Dressler, and finish with George Cohan waving an American flag while the audience plays "Dixie." Get busy at once; an original idea like this should not be wasted.

Dan Maley has returned to town after a very successful trip over the Hathaway houses, although he followed almost every one doing his style of act, Italian character comedian. The newspaper all said Dan was so far ahead of the others that there was no comparison. Every one who caught Dan's act agrees with them.

ANSWERS TO "QUERIES."

Poet.—We received the song you asked us to criticise. After looking it over carefully we have decided the quality of note paper you use is too expensive to be wasted in that manner.

D. F.—If you can catch a handkerchief as you say nine times out of ten, there is no reason why you should not make a good acrobat.

Delicate.—If it is true that constant standing on your feet weakens you, we would advise you to keep out of vaudeville, as few agents have chairs in their offices for actors to sit on.

The Independent Booking Office is a very prosperous and well liked concern, but it will be much better for all concerned when the managers of it stop taking office boys' reports on acts. It's not the nicest thing in the world for people with years of experience in the theatrical business to lose that very acceptable time because some rising youngster wearing a large sized hat does not happen to like his act. Think it over, I. B. O. managers.

William Morris is serving coffee and tea to the patrons of the Plaza Music Hall. His patrons will now be put on the blacklist of the Baltimore Lunch Room Company. Childs' may also bar his customers.

It seems that this season nine out of every ten burlesque shows have a hotel scene for the first part, and then go to Paris for the burlesque. One show varied it by going to Monte Carlo and another to Havana. After the opening number one of the soubrettes steps out proudly and says, "Oh, girls, here comes those two American millionaires," and the two comedians (they always go by twos in burlesque) enter, loud crash by orchestra, one, or sometimes the two, of the comedians fall, and the show is on. It's the same old story in the same old way.

Mae Plannagen (she is not a German) says she likes to see her name in print. Well, here it is, Miss Plannagen. How does it look? Mae has charge of the professional copies at Leo Feist's.

The New Columbia Theatre, on Broadway and Forty-seventh Street, is doing very nicely. Now that they are playing burlesque shows on Broadway some of the White Alley managers will have to be careful of what burlesque "business" they "choose."

Travelogues are the latest thing nowadays with men who formerly did monologues. Henry Lee is the latest one to take it up. What's the use of going to Europe? They're bringing it over to us.

Lillian Dilworth, who is playing with Edwina Barry in vaudeville, had a funny question asked her recently when she appeared in Denver. A friend of hers called at the theatre and invited her to spend the day with her, saying that she would call for her in her auto. Miss Dilworth thanked her but begged to be excused. "You see, it's impossible, as we get two a day here." "Why, Lillian," exclaimed her friend, "is that all you get?"

It occurred at the Plaza quite recently—Maurice Libbey was giving his impersonation of Signor Caruso rendering the latter's favorite song from I Pagliacci. A woman sitting in front of THE MIRROR'S critic suddenly turned to her friend beside her and exclaimed, "Why, I know that song. It's one of Gus Edwards'." And when the singer returned after a brief exit in the costume of the clown in the opera, the same woman enlightened her friend and said, "Oh, he's going to sing 'Yama Yama,' Bessie McCoy's song."

Worry your neighbor but don't let him worry you. THOMAS J. GRAY.

NEW S. AND C. HOUSES.

Sullivan and Considine are planning to open a number of houses throughout the Missouri Valley shortly, having secured the Burwood at Omaha and other houses. Efforts were made to secure the Commercial Club site in Lincoln, Neb., but as this failed it is rumored the theatre will be located at Fourteenth and O Streets, if the representatives now in the city are successful in their negotiations. It is certain a house will be located in that city, as Lincoln plays no Sunday performances and this makes possible the long jumps from Denver and the West, which could not be negotiated to Omaha, a Sunday playing town.

BIG SUMMER BURLESQUE PLANNED.

The Columbia Amusement Company, at a meeting of its directors in the New Columbia Theatre Building on last Saturday, appropriated $100,000 to be used for the production of a big musical comedy burlesque to be presented at the Columbia beginning next June. Players from the thirty-eight burlesque companies controlled by the company will be selected and a large chorus will also be chosen from among the choruses of their many organizations.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

"PAULINE"
The Eminent French Hypnotist
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IN VAUDEVILLE
Playing ST. ELMO and THE STAR by Carlton Lewis Nagely
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AND HER 10 HOLLAND HEINIES
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MARGARET MOFFAT
IN SEWELL COLLINS'
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THE GEM OF VAUDEVILLE SKETCHES

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Starring this Season,
TOP O' THE WORLD

A VOICE WORTH A £1000
HERBERT CLIFTON
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PRIMA DONNA—THE GAY MUSICIAN
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MAG HAGGERTY, M. D.
By WILL M. CRESSY Member V. C. C.

TRAHERN HOME AGAIN.

Al. Trahern returned home from the South after a season filled with many unfortunate and unhappy experiences to him and his Trahern Stock company on last Wednesday. He got into town from Kansas City, accompanied by Mrs. Trahern (Jessie Mae Hall), and his company arrived on Friday on the S. S. "Denver" from Galveston. The organization completed a twelve weeks' successful engagement in San Antonio, Texas, the week previous, and had it not been for the severe Winter weather in that section the profits would have been enormous. As it was, business was good compared with what the road attractions did, and San Antonio is doubly anxious to have the Trahern company return next season. Two sad incidents marred the engagement. Mr. Trahern's father died rather suddenly while visiting his son in the South, and both Mr. and Mrs. Trahern were obliged to journey to Kansas City with the widowed mother, accompanied by Floyd Trahern, younger brother of the manager. A few weeks previous the baby of Mr. and Mrs. Leo O'Rorke (orchestra leader) died after a lingering illness, causing untold unhappiness to all. On Saturday the company went to Camden, N. J., to open a limited return engagement at the Camden Theatre, where it scored a big hit last year. Jessie Mae Hall's big road success, The Cutest Girl in Town, was the opening bill. On Easter Monday Mr. Trahern will begin his fourth successful season on Long Island, where his name is a by-word for all that is best in the amusement line of that territory. The Trahern Circuit has become an established factor in the bookings of all road attractions thereabouts and the improvements in the houses controlled by Mr. Trahern are recognized by all who have played the Island in the past three years. The roster of the company includes Jessie Mae Hall, Evelyn Foster, Augusta West, Caroline Morrison, Ella Keyes, Virginia Perry, Edith Vaughn, De Forrest F. Dawley, Julian Barton, Doc Travers, Burt McCann, Sam Merris, Craig Nelso, Robert Vaughn and John Hopper.

VAUDEVILLIANS LOST AT SEA.

On last Thursday, Feb. 10, the S. S. "General Chanzy" of the General Transatlantic Company, foundered off the coast of Minorca, in the Mediterranean Sea, with 150 passengers, including nine vaudeville performers. These latter were on their way to Algiers, where they were to play that night. A benefit performance in aid of the Paris flood sufferers was being held, and when the news of the wreck was received the performance came to an end. The performers who were lost are believed to have included Derenda and Green, an American acrobatic team; Elise Henry; the Two Stackleys; Nestor, the "jail breaker"; M. and Madame Jolly, Parisian music hall players, and Francis Dufor, another French performer. Leon Derenda was formerly associated with Thomas Breen, doing a club juggling act. Breen separated from his partner some weeks ago and is now touring the Provinces in England, with his wife. Derenda teamed up with an Englishman named Green, and they went on with a similar act. Mr. Derenda's home was stated to be in Portland, Ore. He is believed to be survived by his mother and one sister.

HYAMS AND McINTYRE TO STAR.

John Hyams and Leila McIntyre are to star together in a new comedy with music written for them by Wilbur D. Nesbit, of Chicago. Mr. Nesbit closed his contracts with the pair on Feb. 4 at Indianapolis, and after the vaudeville performance of the pair that night Mr. Nesbit, Mr. Hyams and Miss McIntyre went over the manuscript as finally revised. The new play bears the provisional title, The Gainsborough Hat, and will be produced at the Whitney Opera House, Chicago, March 27.

JAMES MADISON
VAUDEVILLE AUTHOR
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TO THOSE GOING ABROAD.

The following letter from Alfred K. Moe, American Consul at Bordeaux, France, should be read with interest by all players and performers who contemplate going abroad this season:

"It is urgently suggested that all performers going abroad provide themselves with passports before leaving the United States in order that they may be able to comply with police regulations in certain cities. The American Consul is prohibited from issuing any certificate in the nature of a passport to theatrical people or to any other temporary resident, and as a delay of about one month must expose if application for a passport is made abroad, it is urged that performers provide themselves with such very useful document prior to their departure in order to avoid many annoying situations on this side."

A VAUDEVILLE CHANTECLER.

Edgar Allen Woolf is completing a comedy vaudeville act based on the French play, Chanteceler. Martin Beck is to book the act over the Orpheum Circuit. It is announced, and several sorts and sizes of feathery players will be seen.

Mr. and Mrs. Melbourne MacDowell, known in vaudeville as
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Playing Morris Circuit.

NEW VAUDEVILLE ACTS

PRODUCTIONS OF THE PAST WEEK SEEN BY "THE MIRROR'S" CRITICS.

Several Presentations Were Made at Union Hill—Phil Staats Makes Big Hit at Fifth Avenue—Novelty Offerings at the American Music Hall.

Claude Duval.

Fred Ginnett and Wal Pink, the well-known English vaudeville producers, gave American audiences their premiere glimpse of the first of their importations when they presented Claude Duval at the Hudson Theatre, Union Hill, N. J., last week. Unless their other offerings have more action than this one there will be little chance for them over here. This act ran about fifty minutes on Wednesday afternoon. It could easily be cut down to thirty or even twenty-five. Claude Duval is a semi-mythical character living in the seventeenth century in Merry England. The first scene shows him surrounded by his followers in the yard of an inn. Here he meets the daughter of a nobleman, falls in love with her at sight, has a wordy argument with her escort, an equerry of the king; robs a traveler of his money and promises to meet the lady and her knight in the future. In the second scene, on a lonely roadway, he holds up a coach (which was also shown in the first scene) and is about to rob Lord Leicester, the equerry, when he learns his identity and gives him back his gold and trinkets. Again he declares his love for the lady. In the last scene he is found in a room in another inn. A reward is offered for his capture and he is about to be taken by the king's officers, through the knavery of the landlord, when his lady fair rushes in with a pardon from the king, and all ends happily. The producers are to be congratulated for the exceptionally meritorious manner in which the playlet is put on. The scenery is very good, as is the costuming, while the old-fashioned stage coach and four horses lend an atmosphere not soon to be forgotten. It is the horse of Duval, a beautiful white animal, however, that won all hearts. He is remarkably well trained and in the last scene he lies down with his master and places his pillow beneath his head in almost human fashion. If the offering can be made to come within American requirements of entertainment and if less talk and more action are indulged in, the act should be made a successful one over here. Harry Calve was seen as Duval, giving a good performance. Wal Pink played the part of Lord Leicester in commendable fashion. Ray Heyden pleased as Lady Doris both in appearance and manner, while the roles of the following players were capably handled: George Hammond as an inn-keeper, Jack Collison as a German traveler, Victoria Douglas as the latter's wife, Eugene Griffin as the landlady of the first inn, and R. T. Faraday as Duval's lieutenant.

Joseph Conyers and Company.

Presenting a condensed version of Our New Minister under the title of Hardscrabble Folks, Joseph Conyers scored a distinct hit in a character role at the Hudson Theatre, Union Hill, N. J., last week. A special setting showing the exterior of a country store gave a rural touch that was most effective, and the varied type of "rubes" played by five other players is deserving of special comment. Seldom does one see so many "farmers" in one play and the manner in which these were made up and the difference in the way each was played will make the sketch one to be remembered. Briefly, the story tells of the return to his home town of a man who has finished a term in prison and who has been converted to a better life. He is received with coldness by some, while the local storekeeper and the ex-convict's daughter give him a warm welcome. It is the new minister, however, that gives him his best chance, and at the close of the playlet it is he who shows all of the villagers concerned the true way toward the practice of the Christian-ity they all profess. Much good comedy is contained in the offering, and the pathos offsets the humor in well balanced contrast, the dramatic finish striking home with fine effect. Mr. Conyers played the part of the village constable, giving a characterization above the average of this sort, his comedy business and lines causing continued laughter. Other good character roles were played by Jay Wellington, M. H. Harriman, Charles F. Adams, Richard Nesmith, Fred Clarke, and Alice Washburn. Edith Millward did good work as the daughter of the former convict, and her good looks made a striking contrast to the other more eccentric characters. Eugene C. Brockman assumed the role of the clergyman in a capable manner. The act ran too long, twenty-eight minutes on Wednesday afternoon, this being the only real adverse criticism due it. It was written by Denman Thompson and George W. Ryer.

Phil Staats.

New York's vaudeville-goers had the opportunity of welcoming a new piano-monologist last week in the person of Phil Staats. And he is "some person to." To begin with he carries much weight—some three hundred pounds. Secondly, he succeeds admirably in making his weight tell, for he is evidently proud of his size and corpulence, and he rejoices in the joys it caused him in acquiring it. And he is "some" joyous! Some folks seem to radiate mirth in the very expression of the face and in the grip of good fellowship. We didn't have a chance to grip with Mr. Staats, but we will wager that he is "there with the handshake." From his first entrance to his last bow he simply exuded happiness and the contagion spread throughout the house until there was not a laugher who was not working his or her sides overtime. But that wasn't all—Mr. Staats does not stop there. He carries a piano along with him (or he could, rather). And there is a reason. After his first rendition, an imitation of varied types of amateur pianists one hears, he smilingly remarked: "You didn't think it was he me?" And no one did. He gave other imitations and rendered a few popular and classic airs, Rubenstein's "Melody in F" being remarkably well played and forcing an encore. A story with portions told by the playing of parts of popular airs proved novel and highly entertaining. Mr. Staats has "arrived" and we hope that he will make the metropolis his vaudeville headquarters in the future—not among the agents, but right out front, where we may continue to laugh with him and enjoy his music.

The Great Howard.

The eighth ventriloquist to appear in the "big" houses of the metropolis during the past year made his debut at the Victoria last week and, in spite of such a disadvantage, scored an emphatic hit. This latest recruit in this field of entertainment is the Great Howard, who hails from Bonnie Scotland. His act is put together along rather original lines, the scene being in a doctor's office, he being the physician. It might be asked, however, as to why he must wear the kilties. Modern medical men of either the Highlands or the Lowlands do not affect this garb, and it does not materially help the act. The dummies are sufficiently "Se-co-tch" in their costumes. Howard's feat ventriloquil powers were shown in a bit of business of supposedly pulling a tooth from one of the dummies and in a telephone conversation, wherein he almost made one think that two persons were speaking at the same time. The other feats followed the usual lines laid down by his brother voice jugglers. He closed by carrying one of the two dolls out in the orchestra and won a very big "hand" at the finish.

Murray and Lynn

Two more "graduates" of the Laskey school of vaudevillia made their initial bows before the public in an offering of their own last week, taking the Hudson Theatre, Union Hill, N. J., for the onslaught. And it was some opening! Messrs. Murray and Lynn are the latest Laskyites to brave the variety stage as a team. They will both be remembered as former players in The Twentieth Century, and Mr. Murray will also be still better remembered as the "fat boy" in The Housebeat. They make a most engaging pair of comedians when playing together and the contrast between Mr. Murray's two hundred or more pounds of happiness and Mr. Lynn's pound and a quarter of mirth is a basis for joyfulness right from the start. They remind one somewhat of the McNaughtons in their patter talk and methods, although it cannot be said in fairness that they have tried to copy that excellent comedy act. Their songs included "Say No More About It," "Wild Cherry Rag," and "You Come Back," with a good dance at the close. If they "go" as good in the metropolis as they did on Wednesday afternoon over on the Jersey shore—well, it will take a stop watch to time them.

Six Samois.

The opening act at the Fifth Avenue last week proved unconsciously and unintentionally amusing. It was a troupe of ground tumblers billed as "Japan's Representative Gymnasts," but only one man in the act looked the least Oriental in face or physique, the other five being of pure Yankee type. And as to Japan, it strongly resembled an Arab act. All of the feats were along the lines laid down by the latter people, as presented in America, and the closing whirlwind tumbling and flip-flaps were identical with the feats of many Arab troupes. The pyramid building and poses offered in the first part of the offering did not remind one of anything yet shown by Japanese acrobats. The costuming might be Japanese or it might be Arabian. Was not an error made in the billing? For the position the act scored a big hit and it should win favor anywhere.

The Five Armanis

Another "festival" act has come to town. This one is labeled the Five Armanis, and includes three men and two women. They utilize a special setting showing a scene in Naples with Mount Vesuvius (very badly painted) appearing on the back drop across the bay. But it is not the scenery that is supposed to count. Vocally this quintette compares most favorably with any other aggregation of operatic singers who have yet appeared in vaudeville, and their selections of Italian songs, some familiar and some less well known, more than pleased the Fifth Avenue audience on Tuesday afternoon. Selections on guitars and a mandolin were also enjoyed. The five appeared in the native garb of the Neapolitan.

Burleigh's Mysterious Balloon.

Burleigh's Mysterious Balloon had its first vaudeville showing in Manhattan at the American Music Hall last week. It is a novelty act and caused considerable wonderment, although little applause. An illuminated balloon, swung on a crane from the stage, containing a girl in a suspended basket, is used. The house lights are put out and as the big "bag" sways over the audience the girl (Mabelle Marchelle) sang "Take Me Up With You, Dearie." The act as it is offered at present needs considerable revamping. The girl should be seen by the audience all of the time, but at present her face is in the dark most of the time. Baby spots could easily change this.

Weadick and La Due.

We have had several rope throwing acts and a few such performers have become standard favorites in the vaudeville houses of America and Europe. Weadick and La Due, lately associated with the 101 Ranch, assisted by Jimmy Blue Bird, a Sioux Indian, have now entered the arena in a new vaudeville act, and at the Hudson Theatre, Union Hill, last week, they scored a goodly hit. There is a bit of melodramatic sketch in their act, and the roping done by Mr. Weadick and Miss La Due has to do with the story. The Indian adds much to the atmosphere as does the special set of scenery used.

Goff Phillips.

In black face Goff Phillips made his first vaudeville appearance hereabouts, playing the Hudson Theatre, Union Hill, N. J., last week. He opened with a rendition of "That Mendelssohn Rag," following this with a short and amusing monologue on marriage. A parody on "The Glow Worm" scored, while a few imitations of black face entertainers did not make much of an impression. These were too much like "impositions" and none were done particularly well. His subjects included McIntyre and Heath, Willie P. Sweetnam, and George Evans. He closed strongly with a parody on "I Wish I Had a Girl."

Mamie Fenton.

A girl who billed herself as "The Original Scotch Comedienne," and named Mamie Fenton, was seen for the first time on American shores at the American Music Hall last week. She appeared in kilties and sang some ballads. Her voice was so weak, however, that it was impossible to hear all of her numbers, and she closed with a very weak hand.

Royal Polo Team

As a novelty act the Royal Polo Team, which was seen for the first time at the American Music Hall last week, is only fairly suited for vaudeville. It consists of a bicycle polo game between four players, two wearing green shirts and two red, with the respective emblems of the thistle and the shamrock. They do not use sticks, but send the ball toward and away from the two goals by the wheels. On Wednesday afternoon it looked like a perfectly fair game and the shamrocks won by a score of four to one.

Brown and Brown.

Brown and Brown, cartoonists and singers, at the Plaza last week, made a favorable impression. They have good singing voices and are skillful with crayon. They sing during their work.

VAUDEVILLE. VAUDEVILLE.

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ANOTHER WILLIAMS' THEATRE.

News of a new Percy G. Williams theatre to be built in Brooklyn was received from the Williams' press bureau on last Tuesday morning. The house will be located on the block in Brooklyn bounded by Broadway, Howard Avenue and Madison Street. The real estate firm of Ecker and Lyon negotiated the sale of the property and it is said that a contract had been signed for the exchange of the site and $5,000 had been deposited and the purchase price was $150,000. An office building and theatre are to be erected on the block by Percy G. Williams, who intends erecting a magnificent edifice covering the entire block. The building is to be several stories high and of brick and white stone, and to be used as a high-class office building, probably called the "Williams Block," which will include the largest vaudeville theatre in America, with a seating capacity of between 2,500 and 3,000 and will rival, if not surpass in splendor, every vaudeville theatre in Greater New York. The property was purchased from the estate of Henry Well, and has a frontage of 281 feet on Broadway. Mr. Williams expects to possess the title Feb. 16 and commence operations at once on the new structure. Architectural designs are being prepared by W. H. McElfatrick. His new vaudeville theatre will be something of an innovation, inasmuch as the large seating capacity will enable him to present high-class vaudeville at an extremely low price of admission, and while the attractions presented will not be of inferior grade, the policy will be bargain sale vaudeville.

ACADEMY SECURED BY FOX.

The Academy of Music has at last been taken over by the Fox interests after many rumors and denials as to its future. Messrs. Sullivan and Kranse and the Fox Amusement Company have incorporated a new firm under the name of the New England Theatre Company, and this firm has leased the Academy from Gilmore and Thompson for a period of ten years. They are said to have paid $90,000 for the lease and will pay $100,000 a year for the theatre. The property will not, however, be turned over to the new firm until July, and its policy will not be determined probably until then. The Fox Amusement Company controls the Dewey, which has been "coining" money as a vaudeville and picture theatre. As this house is said to be more or less unsafe in case of fire, it may be that the Academy will be turned over to the vaudeville and a new house or an office building be made to take the place of the Dewey. The Academy was constructed in 1868 and is one of the oldest and largest theatres in the city.

A NEW COMPANY.

Louis Hallett and Co., Inc., of which Mr. Hallett was at the head, has been taken over by Prowell and Curtiss, and the new company will hereafter do business under the firm name of Prowell and Curtiss. Mr. Prowell is president, Mr. Curtiss, who was formerly with Betts and Fowler, is now general manager, and Grace Tieden is secretary and treasurer. This new firm has already established one of the highest class vaudeville and dramatic agencies. They will produce their own acts and productions and have in preparation quite a number of sketches and plays. It is their aim to handle only first class sketches, for which they have thorough authority to produce.

WHITE AND STUART'S FAREWELL.

Clayton White and Marie Stuart are playing their farewell week in vaudeville at the Fifth Avenue Theatre this week, prior to their forthcoming appearance in a musical comedy, entitled The Skylark, which is to be produced by Henry B. Harris on Easter Monday. Cherie has been one of vaudeville's big laughing acts for the past seasons, and it will be greatly missed, as will the remarkably clever work of this exceptionally talented pair of players.

TREMONT THEATRE OPENS.

The Tremont Theatre, the newest house in the metropolis, opened its doors on last Thursday night, Feb. 10, under the management of Louis J. Beck. It is devoted to vaudeville and motion pictures and has a seating capacity of 1,250. The opening bill had Mr. and Mrs. Murray Ferguson, Paris Chambers Trio, Harriet Millar, Royal Trio, the Dixie company, Coogan and Parks, and the Toy Foon company. S. R. O. prevailed and hundreds were turned away.

JIMMY BRITT FOR VARIETY.

Jimmy Britt, the prize fighter, arrived in Paris, France, from South Africa last week. He stated that he was through with the fight game and was going into vaudeville. He said that he would shortly be seen in a one-act sketch which was to be written for him by A. Conan Doyle and which would centre about a prize fighter as the hero. He will return to America shortly to arrange his bookings.

FIRE PANIC AT TWENTY-THIRD STREET.

A fire panic at the Bijou Dream (K. and P.'s Twenty-third Street theatre) on last Sunday evening caused several of the vaudeville performers to rush from their dressing-rooms to the street. The fire was in a furniture warehouse next door to the theatre and amounted to little.

NEW VAUDEVILLE THEATRES.

Mr. Hersker, of Mahanoy City, Pa., sold his vaudeville site on North Centre Street, Pottsville, for $13,000, to George Higgins and William Cromlinger, who will build a new theatre in the Spring.

Last week was filled with new theatres and rumors of new theatres at Salt Lake City. Representatives of William Morris were in the city and word was given out that Sam Newhouse will build a quarter million theatre for the Morris interests. At the same time Martin Beck was in town and decided to build a new Orpheum to seat 2,000.

CHARLOTTE TOWNSEND'S NEW ACT.

Charlotte Townsend will soon be seen in a new one-act comedy, specially written for her by Mark Swan, entitled Much Married Marion. Four people will appear in the cast and the sketch is said to be one of the funniest productions Mr. Swan has ever turned out. Albert Sutherland will continue to arrange the bookings for Miss Townsend, he having handled her successful sketch of last season, The Troubles of Two Working Girls.

PAULINE'S HIT IN WEST.

Pauline, the hypnotist, opened on the Pantages' Circuit at Spokane, Wash., on Feb. 6 and broke all records for business at that house. The act created such a furore that the management had to give extra performances and the box office was so overtaxed that they were obliged to sell tickets on the sidewalk. This week he is in Seattle, and will tour the entire Pantages' time.

ANOTHER BROOKLYN THEATRE.

Marcus Loew, it is announced, is planning for a new popular-priced vaudeville theatre to be built at Broadway and Cosciusko Streets, Brooklyn. The building will be a large one and will cost about $500,000. Bookings will be handled by the People's Vaudeville Company.

ZELAYA TO PLAY VAUDEVILLE.

Mrs. C. A. Zelaya, wife of the son of the lately deposed president of Nicaragua, arrived in New York last week. She announced that her husband will shortly appear in vaudeville in this country, doing a pianologue. He is now in Kingston, Jamaica, giving piano recitals.

VAUDEVILLE AT THE OLYMPIC.

The Olympic on Fourteenth Street (formerly Tony Pastor's) returned to vaudeville for last week, the burlesque company billed there laying off. The following acts appeared: Bixley and Fink, Thurber and Madison, Hastings and Wilson, Tessa Hanlon, Barnes, Mitchell and Lawrence, Harlan Knight and company, and The Eight Madcaps.

LIBERTY THEATRE OPENS.

The Liberty Theatre in East New York opened on Monday, Feb. 7, with the following bill: Fisher and Fisher, R. C. Gordon and company, the Weavers, the Levy Family and Mora. William Gane is doing the booking.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adgie's Animals—Greenpoint, Bklyn.
Barnes and Crawford—Orph., Minneapolis.
Barnes and Leming—Family, Lancaster, Pa.
Barry, Edwina, and William Richards—Grand, Pittsburgh, Pa., 7-10, Shea's, Buffalo, N. Y., 11-19, Shea's, Toronto, Can., 21-26.
Barry, Mr. and Mrs. Jimmie—Keith's, Cleveland, O.
Barry and Wolford—Poli's, Worcester, Mass.
Behan Geo.—Bronx, N. Y. C.
BERGERE, VALERIE—Columbia, Cinti., O., Columbia, St. Louis, Mo., 21-26.
BINDLEY, FLORENCE—Orph., Spokane, Wash., Orph., Indianapolis, Ind., 21-26.
Black, Violet—Poli's, Wilkes-Barre, Pa.
Blessings Circus—Krystol Palast, Leipsig.
Blood, Adele—Keith and Proctor's, N. Y. C., Proctor's, Newark, N. J., 21-26.
Bloomquest, George—Mary Anderson, Louisville, Ky., New Grand, Evansville, Ind., 21-26.
Bootblack Quartette—Orph., New Orleans, La.
Bowers, Walters and Crooker—Shubert's, Utica, N. Y.
Bowman Bros.—Poli's, Worcester, Mass., Keith's, Boston, 21-26.
Braats, Selma—Alhambra, N. Y. C.
Buckley, Louise—Orph., Newark, O., 14-19, Orph., Mt. Vernon, 17-19, New, Akron, 21-26.
Burns, Eddie—Bowdoin Square, Boston, Mass.
Cameron, Ella—Temple, Ft. Wayne, Ind., Variety, Terre Haute, 21-26.
Chip, Sam, and Mary Marble—Keith's, Prov., R. I.
Christy and Willis—Haymarket, Chgo., 21-26.
Clayton, Una—Orph., Los Angeles, Cal.
Clifford and Burke—Temple, Detroit, Mich.
Crane, Mr. and Mrs. Gardner—Cook's, Rochester, N. Y.
CHERRY, WILL M., AND BLANCHE DAYNE—Orph., Spokane, Wash., 21-26.
Cunningham and Marion—Columbia, Chgo., Ill., Columbia, Milwaukee, Wis., 21-26.
Dagwell Sisters—Orph., Minneapolis, Minn., Maj., Des Moines, Ia., 21-26.
Davis, Edwards—Keith and Proctor's, N. Y. C.
Doherty Sisters—Orph., Los Angeles, Cal., 14-26.
Dolce, Three Sisters—Poli's, Scranton, Pa., Shea's, Buffalo, N. Y., 21-26.
Dupree, Fred—Grand, Syracuse, N. Y., Lyric, Dayton, O., 21-26.
Edwards, Gus—Keith's, Providence, R. I., Maj., Chgo., 21-26.
Edwards, Tom—Maj., Chgo.
Elsworth, Eugene, and Edna E. Linden—Maj., Milwaukee, Wis.

Empire Comedy Four—Cooper, Mt. Vernon, O., 14-16. Orph., Newark, N. J., 17-19.
FIELDS, W. C.—Keith's, Columbus, O., Grand, Syracuse, N. Y., 21-26.
Finneys, The—Fifth Ave., N. Y. C.
FISHER, MR. AND MRS. PERKINS—Keith's, Columbus, O., Shea's, Buffalo, N. Y., 21-26.
Floyd and Russell—Scenic Temple, Prov., R. I.
Fox, Harry, and Millership Sisters—Orph., Denver, Colo.
Fox, Imro—Hathaway's, Lowell, Mass.
Futurity Winner—Keith's, Phila., Pa.
Gardiner and Vincent—Bennett's, Montreal, P. Q., Shubert's, Utica, N. Y., 21-26.
Geiger and Walters—Grand, Syracuse, N. Y.
Girard and Gardner—Orph., Ogden, Utah.
Goolmans, Musical—Star, Chgo.
Gordon, Cecil—Maj., Dallas, Tex.
Gordon, J. R., and A. J. Pickens—Chase's, Washington, D. C., Bronx, N. Y. C., 21-26.
Gordons, Bounding—Orph., Evansville, Ind.
Gottlob, Amy—Electric, Joplin, Mo.
Granville, Bernard, and Wm. F. Rogers—Grand, Pittsburgh, Williams' Greenpoint, L. I., 21-26.
Gruber, Max—Temple, Rochester, N. Y.
Hall, E. Clayton—Proctor's, Albany, N. Y.
Harris and Randall—Princess, Youngstown, O.
Hawthorne, Hilda—Lyric, Dayton, O.
Hearn and Rutter—Music Hall, Lewiston, Me.
Hermans, Dr.—Greenpoint, Bklyn.
Hoey and Mosar—Queen, San Diego, Cal.
Holdsworths—Alpha, Erie, Pa.
Holman, Harry—Grand, Youngstown, O., Bijou, Pittsburgh, Pa., 21-26.
Howard, Bernice—Airdome, Chattanooga, Tenn.
Howard and Howard Trio—Maj., St. Louis, Mo., Maj., Milwaukee, Wis., 21-26.
Howard and Lewis—Kansas City, Mo.
Hymans and McIntire—Mary Anderson, Louisville, Ky.
INGHAM, BEATRICE—Hippo., Cleveland, O., Proctor's, Newark, N. J., 21-26.
Johnstons, Musical—Orph., Bklyn, N. Y., Alhambra, N. Y. C., 21-26.
Kellermann, Annette—Shea's, Buffalo, N. Y.
Kenna, Chas.—Orph., Frisco, Cal., Orph., Oakland, 21-26.
Kennedy, James—Sheedy's, Holyoke, Mass.
King, Violet—Orph., Spokane, Wash.
Kitamura Japs—Keith's, Columbus, O.
Knight Bros. and Sawtelle—Orph., Ogden, Utah, Orph., Denver, Colo., 21-26.
Konerz Bros.—Chase's, Washington, D. C.
LASKY'S PIANOPHIENDS—Poli's, Scranton, Pa.
Laskys at the Country Club—Maryland, Baltimore, Md.
Laskys at the Waldorf—Garrick, Wilmington, Del.
Lasky's Imperial Musicians—Orph., Harrisburg, Pa.
Lasky's Twentieth Century—Keith's, Boston, Mass.
La Vees-Cross—Orph., Frisco, Cal., 14-26.
Leonard, Eddie, and Mabel Russell—Orph., St. Paul, Minn.
Leslie, Bert—Orph., Frisco, Cal., 14-26.
LESTER, GREAT—Cook's, Rochester, N. Y., Colonial, N. Y. C., 21-26.
Lewis, Walter—Orph., New Orleans, La.
Lloyd, Mr. and Mrs. Hugh—Colonial, N. Y. C.
Lorraine, Oscar—Keith's, Cleveland, O.
Lorrenberg's, Chas., La Petite Revue—Bennett's, Hamilton, Ont., Bennett's, Ottawa, 21-26.
Lucas, Jimmie—Orph., Seattle, Wash., Orph., Portland, Ore., 21-26.
Mack, Wilbur, and Nella Walker—Colonial, Norfolk, Va., 14-26.
Makerenka Troupe—Grand, Pittsburgh, Pa.
Martinette and Sylvester—Columbia, Cinti., O.
McConnell Sisters—Orph., Salt Lake City, Utah, Orph., Ogden, 21-26.
McConnell and Simpson—Grand, Indianapolis, Ind.
McDowell, John and Alice—Orph., Pensacola, Fla.
Merritt, Hal—Columbia, St. Louis, Mo.
Millman Trio—Orph., Winnipeg, Man.
Moore, George Austin—Maj., Johnstown, Pa.
Mordaunt, Hall—Grand, Raleigh, N. C.
Morton-Jewell—Victoria, N. Y. C.
Mozart, Fred and Eva—Bijou, Dubuque, Ia.
Murphy, Mr. and Mrs. Mark—Audit., Lynn, Mass.
Murray, Elizabeth M.—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 21-26.
Murray and Mack—Columbia, Cinti., O., Mary Anderson, Louisville, Ky., 21-26.
Neapolitans, The—Keith's, Phila., Pa.
Nesbelle, Mlle.—Lyric, Winston-Salem, N. C.
Newell and Niblo—Bijou, Duluth, Minn., Maj., La Crosse, Wis., 21-26.
Nichols Sisters—Proctor's, Albany, N. Y.
Normans, Juggling—Orph., Kansas City, Mo.
Paastner, Willy—Orph., Los Angeles, Cal., 14-26.
Pauline, J. H. (Hypnotist)—Pantages', Seattle, Wash.
Pelzer and White—Star, San Antonio, Tex.
Perry and White—Grand, Indianapolis, Ind.
Priest, Janet—Poli's, Springfield, Mass., Poli's, Worcester, 21-26.
Quick, Mr.—Colonial, Lawrence, Mass.
Quinn, Paul, and Joe Mitchell—Keith's, Phila., Pa.
Raymond, Ruby—Poli's, Wilkes-Barre, Pa., Maj., Johnstown, 21-26.
Readings, Four—Orph., Oakland, Cal.
Redding, Francesca—Orph., Lynn, Mass.
Redford and Winchester—Hathaway's, New Bedford, Mass., Audit., Lynn, Mass., 21-26.
Richardsons, Three—Maj., Dallas, Tex.
Rocamora, Susanne—Trent, Trenton, N. J.
Rooney, Pat, and Marion Bent—Keith's, Phila., Pa.
RYAN, THOMAS J., AND MARY RICHFIELD—Proctor's, Albany, N. Y., Poli's, Scranton, Pa., 21-26.
Rynn and White—Hathaway's, Lowell, Mass.
SABEL, JOSEPHINE — Palace, London, Eng.
Simms, William—Alhambra, N. Y. C.
Snyder and Buckley—Music Hall, Boston, Mass., Plaza, N. Y. C., 21-26.
Steger, Julius—Orph., Frisco, Cal., Orph., Oakland, 21-26.
Stevens, Edwin—Maj., Chgo.
Tempest and Sunshine Trio—Haymarket, Chgo.
Thompson, Denman—Keith's, Phila., Pa.
Top o' th' World Dancers—Grand, Syracuse, N. Y.
Tops, Topsy and Tops—Keith's, Phila., Pa., Bronx, N. Y. C., 21-26.
Truesdell, Howard—Hammerstein's, N. Y. C.
Underwood, Franklin, and Frances Slosson—Moore, Los Angeles, Cal., Orph., Salt Lake, Utah, 21-26.
Usher, Claude and Fannie—Orph., Oakland, Cal.
VAN, CHARLES AND FANNIE—Poli's, Springfield, Mass., Poli's, Manchester, N. H., 21-26.
Vardon, Perry and Wilbur—King's, Edinburgh, Scotland.
Viviana, Two—Trent, Trenton, N. J.
Walsh and Lynch—Orph., Minneapolis, Minn., Orph., Winnipeg, Can., 21-26.
Waterbury Bros. and Tenney—Keith's, Prov., R. I.
Waters, James R.—Jeffers, Saginaw, Mich., Bijou, Bay City, 21-26.
Waters, Tom—Orph., Evansville, Ind., Orph., Memphis, Tenn., 21-26.
Webb, Harry L.—Bennett's, Hamilton, Can., Bennett's, Ottawa, 21-26.
Wentworth, Vesta and Teddy—Temple, Detroit, Mich., Temple, Rochester, N. Y., 21-26.
White's Dancing Bugs—Orph., Kansas City, Mo.
Wilder, Marshall B.—Colonial, N. Y. C., Alhambra, 21-26.
Willard and Bond—Orph., Reading, Pa., Auditorium, Lynn, Mass., 21-26.
Willis, Nat M.—Alhambra, N. Y. C.
WORLD, JOHN W., AND MINDELL KINGSTON—Haymarket, Chgo., Lyric, Dayton, O., 21-26.
Wormwood's Animals—Haymarket, Chgo.
Wormwood's Monkeys—Poli's, Worcester, Mass.
WRIGHT, HORACE, AND RENE DIETERICH—Keith and Proctor's, N. Y. C., Keith's, Phila., Pa., 21-26.
Young, De Witt and Sister—Grand, New Brunswick, N. J.
Young, Ollie and April—Bijou, Saginaw, Mich., Bijou, Bay City, 21-26.

AMONG AGENTS AND PRODUCERS.

Harris and Randall are presenting a new act in vaudeville, entitled Fifty Miles from Nowhere.

Fritz Hueston, who has been in vaudeville for four or five seasons, and last season manager of Redpath's Napanees, has been at his home in London, Ont., for several months. He tried out a new act at Bennett's, London, Feb. 7-12, and, judging by the way it pleased, it should be a success. It includes some patter, a recitation and some Harry Lauder impersonations. Mr. Hueston will leave for Chicago about Feb. 19, and will book out from there, as he is well known through that part of the country.

J. M. Stirling will produce The Saleslady, a big musical act, with eight girls and three men Feb. 14 at the Majestic Theatre, Ann Arbor, Mich. Mr. Stirling owns Six Honkins, which is now on its annual tour. A comedy dramatic playlet, The Manager, written by De Witt C. Millen, will be produced after The Saleslady by Millen and Stirling.

J. Emmerson Nesbit, one of the best known newspaper men in Ohio, Doris C. Wilson, a diminutive colored lad, and Palmer O. Slocum, dramatic editor of the Dayton (Ohio) *Herald*, will launch a twenty-minute comedy sketch, Two Two Minutes Too Late, at the Arcade Theatre in Toledo during the week of March 14.

Carl Randall, who has been styled as the "American Laddie Cliff," and who recently made his appearance at the Union Hill Theatre, is to play at Keith's, Columbus, this week. Harry Smith has written several new songs for him, which he will sing here for the first time.

Nellie McCoy was scheduled to open at the American Music Hall, Chicago, in a new single singing act yesterday, Feb. 14.

Lionel Barrymore, McKee Rankin, and Phyllis Rankin, who recently tried out a sketch which proved a failure, are shortly to be seen in a new playlet by Mr. Barrymore entitled The White Slave. The opening will be at the Victoria; but the date has not been announced.

Annabelle Whitford will be seen in her new act at Young's Pier, Atlantic City, N. J., this week.

Frank McNish, of the team of McNish and Penfold, appears in an act with his son, Frank, Jr., the old team having split.

Mrs. Patrick Campbell opened at the Colonial yesterday, Feb. 14, in her dramatic playlet, The Sword of Domocles.

Maurice Boom, who was recently connected with the Nybo Agency, has retired from the vaudeville agency business and will hereafter devote his time to a Summer amusement scheme which he is not ready to divulge as yet.

Alf. Wilton may book Lew Dockstader for a brief tour in the U. B. O. houses beginning at the end of his regular minstrel season.

Ricabonna, the horse trainer, who has been out of the business since the death of his last remarkable animal, will shortly re-enter the vaudeville field with a new horse.

Suzanne Jordan made her metropolitan debut in a new and quite original singing act at the Fifth Avenue on last Sunday, Feb. 13, and from all reports scored a big hit. She featured an eccentric comedy costume and rendered three special songs.

Edith Muir, Hubert Bartlett and company have been booked by Albert Sutherland over United time. They only recently arrived here from England and were tried out in their sketch, The Collar Stud, at New Bedford, Mass.

Edward S. Keller has booked the Harvey-De Vora Trio over the Orpheum time, beginning the first week in July at Chicago.

M. S. Bentham has a new act in Johnny Small and Sisters. They will open on the Orpheum time at Minneapolis during the week of March 14.

Albert Sutherland is booking the act of Sydney Shields in her new act, and she was scheduled for a try-out in the metropolis at the Greenpoint Theatre (Williams' house) on last Sunday.

Alf. T. Wilton has booked Jolly, Wild and company for thirty weeks over the United time. The act was scheduled to have its first metropolitan showing at the Bronx Theatre, beginning yesterday, Jan. 14.

Edward S. Keller has secured almost unlimited time ahead for the Temple Quartette. They will play the Williams' houses beginning the last week in March.

M. S. Bentham will give Jack E. Gardner his first New York showing in his new act, The Early Bird, at the Victoria Theatre during the second week in March.

Edward S. Keller has booked Kelmer and Brown over the Orpheum Circuit beginning the first week in August at Spokane, Wash.

William Rock and Maude Fulton will return to the vaudeville stage, appearing at the Victoria here and at the Majestic, Chicago. They will present their former singing and dancing act.

Fred Ginnett and Wal Pink are presenting their big English success, Dick Turpin, for an American tryout at the Hudson Theatre, Union Hill, N. J., this week.

S. Miller Kent is trying out his latest dramatic playlet, Sincerity, at the Hudson Theatre, Union Hill, N. J., this week. He is supported by Ray Beveridge and an excellent company. Edgar Allen Woolf is the author of the sketch.

Joe Kane, who recently played opposite Max Rogers, has teamed up with Oscar Ragland. They are presenting their new talking and singing act at the Hudson Theatre, Union Hill, N. J., this week.

Frank Coombs, formerly of Coombs and Stone, who has been meeting with marked success in The Last of the Troops, with Muriel Stone (Mrs. Coombs), will hereafter appear in a single singing act, owing to the temporary retirement of Mrs. Coombs. Albert Sutherland will continue to direct the bookings. Mr. Coombs up to a few years was leading tenor with the George Primrose Minstrels.

VAUDEVILLE JOTTINGS.

The future of the Auditorium, Kansas City, Mo., is still a matter of speculation, although an announcement is expected at an early date. Martin Lehman, manager of the Orpheum, attended a conference of Orpheum officials in Chicago last week, but states that nothing definite was decided. Martin Beck, general manager of the Orpheum Circuit, has the matter in hand. The most likely outcome seems to be the installing of another stock company or making the theatre a combination house.

Messrs. Victor and Wilson have purchased from S. G. Campbell a controlling interest in the M Theatre at Columbus, Mo. They are also sole owners and managers of the Star Theatre and the Broadway Odeon. They expect to continue vaudeville at the M and the Star, while the Odeon will be devoted to motion pictures exclusively. All of these have been doing a big business during the past year.

The recent misunderstanding between the Mormon Church authorities in Salt Lake City and William Morris, in which the church refused to fulfill a contract to allow Harry Lauder and Julian Eltinge to do vaudeville in the great Tabernacle, has had a happy ending. Mr. Morris sent a receipted bill to Bishop Nibley for all expenses that had been incurred. The trouble arose over the presumption on the part of the church people that the entertainment was a concert company, and when it was known to be a straight vaudeville they could not consistently permit the Tabernacle (which is really a church) to be used for such purposes. It is a great privilege the public has to enjoy large musical affairs in the Tabernacle, which forms a neutral ground for Mormon, Jew and Gentile.

James R. Waters, who is known in his latest novelty as "General Cohen and Tony from Italy," played last week in Chicago for the W. V. A., and his act was such a hit that Waters received eight weeks on the W. V. time.

Dave Whitely and Lucille Bell, of Whitely and Bell, are meeting with much success in their comedy singing and talking act, and they are booked well in advance.

Stephen Oswald has been made manager of the Armory Theatre, Binghamton, N. Y., for Frank A. Keeney, who recently secured the lease of the house from E. M. Hart, and has opened a season of popular vaudeville. Mr. Oswald is well and favorably known in theatrical circles, having been advertising agent for Weber and Rush and treasurer for E. M. Hart. Mr. Keeney will only devote a small portion of his time to the Armory.

W. H. St. James and Laura Dacre appeared last week at the Academy of Music, Jersey City, in their comedy sketch, The Same Old Story. It is reported that the audience enjoyed to the fullest extent the humor of the clever dialogue.

Duncan, the hypnotist, who is with The Great Duncan Show, became the father of a nine-pound baby girl on Jan. 27. Both the child and mother are doing well, and Mrs. Duncan will join her husband during their engagement at Columbus, Ohio, and assist him in his act.

Newell and Niblo, who have just closed a season of twenty-two weeks with the U. B. O., opened on the S. and C. time at Winnipeg, Feb. 7, for twenty weeks.

Bep Cook, the "Dutch" comedian of The Frolicsome Lambs Burlesque co., was taken to the hospital on Feb. 8 at St. Louis. Smallpox was the cause.

Herbert Cyril played the Fifth Avenue last Sunday night and scored a goodly sized hit.

A new theatre, with a capacity of 3,000, entirely covered, though open at the sides, will be erected by the Rapid Transit Co. at Onondaga Valley, Syracuse, N. Y., before June 30, and a plot of 180 by 300 feet will be made into a park. The co. also expects to acquire about five acres of property adjoining that which has just been leased from Charles M. Fellows for a period of ten years. This will give the co. about six acres, which it intends to improve. It will spend about $20,000 in improvements this year.

The new Orpheum Theatre, Duluth, Minn., which will be one of the handsomest theatres in the Northwest, is scheduled for an opening on July 1 next.

The White Rats held a "scamper" at the Hotel Goetz, Buffalo, N. Y., on last Wednesday, Feb. 9, which proved to be one of the most successful affairs the order has ever held in that or any other city. Over 100 principals from the many attractions in town were present. Thomas ("Scream") Welch was the toastmaster, while Billie Reeves, Bessie Clayton, Eva Tanguay, Vaughan Glaser and other prominent players were present.

J. Aldrich Libbey and Katherine Trayer were features on the bill at the Circle Theatre last week and were accorded an ovation on each of their appearances. They have only recently returned from their long and successful tour of the West, and are now booking solidly in the East for a series of return dates.

The Great La Pazes, the well known jumpers, returned from Europe on Feb. 10 after a twenty-three months' engagement on the other side. They opened at the American Music Hall, Boston, yesterday, Feb. 14, for a tour of the Morris Circuit. They will return to Europe for a continued tour in May.

John Boone, familiarly known to his fellow professionals as "Jack," did a quick study stunt last week and on the shortest possible notice got up in the second part in Howard Truesdell's sketch, A Corner in Hair, and "made good." He is, therefore, being seen in the part at the Victoria this week and is reported to be scoring a big hit.

Laddie Cliff was taken ill with an attack of tonsilitis on last Saturday and was forced to cancel his engagement at Hartford this week.

Pat Rooney and Marion Bent, it is announced, have been booked to play on the opening bill of Percy G. Williams' yet-to-be-built Bushwick Theatre in Brooklyn. Some honor to be in such demand.

Maude Nichols, of the Nichols Sisters, was taken suddenly ill a week ago and the act was obliged to cancel their time at Shea's, Buffalo.

Marshall P. Wilder began a tour of the Williams' Circuit at the Colonial Theatre yesterday, Feb. 14.

Frank Stafford and company have signed for a tour of the Orpheum time, beginning March 6 in Cincinnati.

Girard and Gardner are recuperating at Mount Clemens, Mich., and will return to the vaudeville stage in March.

Madame Periwinkle (Mrs. Suzanne Martin), who created somewhat of a sensation about twenty years ago by appearing in vaudeville, died at Cincinnati, Ohio, on last Thursday, Feb. 10. Through the death of her husband at that time, Mrs. Martin suffered a severe mental shock and conceived the idea that she was a great actress. She was accordingly booked in vaudeville and her grotesque and crude work made her a pathetic figure to cause ribald laughter by crowded houses until the novelty wore off. She was sixty-one years old when she died.

Collins and Hart are to play four months in Europe, beginning in the late Spring. They will play four weeks each in Paris, Berlin, Vienna and Brussels.

EMMETT CORRIGAN AND COMPANY.

At the Colonial Theatre last week Emmett Corrigan presented a new dramatic classical playlet from the pen of Edward Peple, entitled The Mallet's Masterpiece. The scene is in the garden of Philotias, a Grecian sculptor. He is heard working upon what is to be his life's masterpiece and his sweetheart comes to offer her congratulations, and to have a view of the statue before it is unveiled. Vasta, his rival, enters as the lovers depart and in his rage at seeing the beautiful figure of a mother holding her babe, he smashes the marble. He is discovered and at the close, when the wrecked figure is uncovered to view it is seen to be the famous Venus de Milo, with the arms broken at the shoulders. The staging of the sketch is most commendable and Mr. Corrigan gave a masterful performance as Philotias. Mabel Mortimer, in appearance, voice and acting more than sustained the role of Adonia, the sweetheart, and Haverhill Harris was seen to advantage as Vasta. The act scored a goodly sized hit.

THE MOTION PICTURE FIELD.

(*Continued from page 20.*)

shown were of the latest. Whitman's Festival Orchestra played finely, and Margaret Pearson pleased with up-to-date songs. At the Theatre Comique (W. H. Dow) attendance fair during the first half of week Feb. 7-12. Pleasing films were shown and illustrated songs by Miss De Coste met with approval. The Orpheum (P. J. Young) has closed its doors, owing to unsatisfactory patronage.

At Hanover, Pa., the Casino, Star and Centre Square all report good paying business for week Feb. 7-12.

The new Bijou, which George A. Whitney has been hurrying toward completion, is nearly ready for business and it is thought that Washington's Birthday will see its opening. The building is a handsome one, with a seating capacity of 1,000. E. L. Knight will have the management of the enterprise, which should be a successful one.

At Beardstown, Ill., Charles Quaintance, manager of Dreamland, was taken to a sanitarium in Minnesota, where he will undergo an operation for the removal of a growth in his throat. The Gem continues to do an enormous business and the managers are thinking of putting in a balcony, as they are unable to handle the crowds on the one floor.

At Elgin, Ill., The Woman from Mellon's was displayed at the Lyric Theatre and drew good business, with other pictures. At the Star same dates Russian Heroine and New Divorce pictures were shown in addition to a fine vaudeville bill. Orville Reeve is again singing at the Temple. Moving picture business is improving.

At Bridgeton, N. J., Manager Moore, of the Criterion Theatre, presented an attractive line of pictures to excellent business Feb. 7-12.

Orville Chadburne and Samuel Bently, two Burlington boys, are operating a house at Vineland, N. J., and are said to be doing well.

A new house called the Star opened Feb. 2 at Caldwell, Iowa, under management of J. H. Meldrum, and has had good business from the start.

At Biloxi, Miss., the Vandett is now owned by the Lew Rose Amusement Company, opened Feb. 5 under management of Harvey Knox, and is doing a large business.

At St. John, N. B., the situation remains as last reported. Good business is being maintained at the six houses: Gem, Unique, Star,

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.
GORDON & SOLOMON Suite 608-9, Gaiety Theatre, B'way and 46th St.
Great Eastern Vaud. Ex. 230 W. 42d St. R. K. Saenger, Gen. Mgr.
HART, JOSEPH New York Theatre Building, New York
KELLER, EDW. S. Long Acre Bldg., N. Y.
LASKY, JESSE L. Hudson Theatre, New York
LOVENBERG, CHAS. Keith's Theatre Providence, R. I.
MASON, JACK (Producer) Hotel Flanders, N. Y.
NAGELY & BENNETT Box 12, Times Square Station, New York
PERKINS and YORK 1483 Broadway, N. Y. Room 434
ROLFE, B. A. 601 Long Acre Bldg., N. Y.
The W. W. STEINER CO. Managers & Producers 312 Long Acre Bldg.

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ED GRAY
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HILARION **CEBALLOS** ROSALIA
PHANTASTIC PHANTOMS
In Vaudeville

Nickel, Orpheum, and Bijou. Fred G. Spencer, who controls the Unique, the Bijou, and the Orpheum, has secured additional space in the rear of the Unique, and has about closed a deal for a long lease of the Berryman Building, in which the Orpheum is at present housed.

At Willimantic, Conn., the Bijou featured Vitagraph films Feb. 7-12, and drew good houses all week.

Manager J. H. Gray, of the Loomer Opera House, at Willimantic, Conn., will put on moving pictures for an indefinite period, beginning Feb. 14, and use American Vitagraph Company service.

Some moving picture folks from New York are spending a few weeks in Truckee, Nev., making trips to the famous Donner Lake, which is completely frozen over and all the surrounding country is covered with snow. They are engaged in making Winter scenes for slides.

The three moving picture houses of Lincoln, Neb., having a total seating capacity of about 700, continue to attract capacity business.

At Findlay, O., the Royal has discontinued vaudeville and in the future will be devoted to moving pictures only.

ELEKTRA BY THE VITAGRAPH.

The Vitagraph Company has in preparation a film production of Elektra, which promises to be the most elaborate and artistic handling of a classical subject ever produced by this company. Unusual care is being taken in the work and the full dramatic strength of the powerful theme will be brought out. In this the film adapter is not handicapped by the limitations of dramatic construction for stage use, as was the case in the opera, but is able to introduce unlimited changes of scenes to present the story clearly and effectively. In the Vitagraph version the story commences at a much earlier period than in the opera.

EDISON NOTES.

Lost and Regained, an Edison film announced for release Feb. 25, tells a thrilling story of temporary loss of memory. That Girl of Dixon's, a subject appearing on the same reel, is a Southern picture recently made by Edison stock players now in the South.

Roy Norton, the short story writer, whose works for moving picture purposes are now controlled by the Edison Company, has contributed one of his most delightful characters to his first film story, Rosy Miller. The title of the first Norton film is His First Valentine.

The release of Carmen, with Mlle. Pilar Morin, is being withheld to permit the perfection of a few minor details.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at THE MIRROR Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

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Mail will be forwarded regularly to any permanent address filed with our Post-Office Department by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by THE MIRROR. Patrons will facilitate mail service of THE MIRROR by conforming strictly to the above requirements.

WOMEN.

Ashton, Josey, Fannie Abbott, Louise Auber, Elisabeth Ariaans, Mabie Acker, Sylvia Anderson, Mary Asquith.
Bedland, Al. W. Mrs., Mrs. Alec Butt, Kate Blaske, Mercedes Beck, Geraldine Bruce, Frances R. Brandt, Helen Beresford, Brownie Billings, Fannie Boehler, Adele Blood, Adella Barker, Florence Brennan, Edith Bellows, Edith R. Black, Maude Beehan.
Clifford, Maude, Mary E. Clark, Blanche Cooper, Mrs. J. P. Clark, Sadie Calhoun, Maggie Cline, Kittie Cameron, Hilda Cerlis, Marion Calvert, Lillian Christy, Bessie M. Carretta, Ora Constantine, Mrs. Patrick Campbell, Jessie L. Cassidy.
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Ford, Harriet, Florence Foster, Carolyn B. Friend, Annie Francis, Della Fox, Mrs. Jas. Flanagan, Helene Frederick, Minnie Fielding, Clara Fisher, Fern Foster, Amy Farnsworth, Mamie Fleming.
Gilmore, Phyllis, Ruth Gibbs, Vivian Gill, Belle Glyndon, Rosemary Gloss, Bertha Galland, Hazel Gillhilan, Del Godfrey, Leonora Gordon.
Howell, Mabie, Claire Hope, Charlotte Huntington, Martha Horton, Mae Hillman, Ethel Hope, Dot Hines, Percy Haswell, Mary Hall, Mrs. R. H. Handon, Margaret Hagen.
Jones, Edith.
James, Helen, Alice Johnstone.
Latten, Helen, Sydney Lucas, Mabel Loraine, Sophie S. Lalli, Phyllis Lee, Eva H. Lindo, Mrs. A. J. Levy.
Millison, Margaret, Mrs. M. Martin, Virginia Milliman, Florrie Madison, May Malloy, Grace Meehan, Jane Morris, Nora Maher, Louise Marshall, Mandi Martin, E. Millward, Mrs. Louis Monte, Ethel Morton, Marguerite May, Bessie Marlowe, Elisabeth Murray, Ruth McCauley, Mrs. Melbourne McDowell, Josie McIntyre.
Nichols, Beatrice, Emily Nice, Nellie V. Nichols.
Ormonde, Geno.
Parker, Berenice, Daphne Pollard, Avis Paige, Pauline Phelps, Pauline Paull.
Ricardo, Ric, Helen Robertson, Edna Breming, Heloise D. Rose, Kathryn Rose, Elsie Ridgely, Katherine Raynor, Bessie B. Roger, Margaret Rutledge, Trixie Raymond, Stella Rasseto.
Scotten, Helen, Edith St. Claire, Mrs. Hughie Starr, Dorothy Stanton, Mrs. Jerome Storm, Ethel Seymour, Marion Shirley, Adelaide Sharpe, Frankie Siegle, Mrs. Frank Smith, Lillian Seymour, Cecil Simonson.
Tonie, Nancy, Ruth Tufts, May Toomey.
Van Dalia, Jr., Ernie Vernole, Evelyn Vaughn, Webster, Blanch, Mrs. Maurice Wilkinson, Estelle Ward, Josephine Wilson, E. Wylie, Josie Winters, Dee Wiley, Mary Walter, Emily A. Wellman, Isabel Waldron, Frances A. Woodruff, Young, Rida Johnston Mrs.

MEN.

Arthur, Lee, G. S. Applegate, Charles G. Allen.
Bristor, Billie, Tom Brown, Wm. Burkhart, Gilbert Blumenthal, King Baggott, Chas. Brokate, W. B. Brown, Jas. J. Brady, W. A. Bohme, Gus Barnes, Almon Bent, Walter S. Brower.
Coxen, Ed., Harry Crandall, N. M. Cills, H. J. Clark, Thos. G. Carroll, Harry Connor, Jack Curley, J. N. Colville, Chauncey Clausland, Jas. Coughlan, Alex. Clark, Frank T. Charlton, Walter H. Cluxton, Cox Quintette, Crouch-Richards Trio.
Dodd, Harry, Bernard de Santelys, Robert Daily, Harry R. Davies, Chas. Deland, Walter C. De Witt, Dudley Digges, Byron Douglas, H. Dillman, Jess Dandy, Fred'k K. Day, Raymond Duncan, Joseph Diz, Frank N. Darling, Ben F. Dodson.
Evans, Chas. E., W. E. Ely, W. E. Evans.
Fleming, Carl B., Walter C. Fanum, Geo. Fawcett, Max Faetkenheuer, Louis Frankfort, Hector Fuller, Fuller and Cole, Forepaugh and Sells.
Garden, Alexander, Robt. Gill, J. Grey, Harry Gibbs, Caryl Gillis, Chas. F. Gibney, Jos. R. Garry, Matt Grau, Geo. Germain, B. D. Gilliland, E. J. Guhl, Bob C. Gary, Leonard Grover, Fred Grey.
Hollins, Howard, Geo. V. Hobart; Sam Hermann, Leslie M. Hunt, Rudolph Hartly, Hugh Harper, Jas. C. Haslett, Geo. W. Herbert, W. S. Harkins, Hopp Hadley, Maxwell Harris, Neal Harper, R. T. Hutchins.
Jones, E. P., Stanley Johns.
Kerr, Geo., Alwin Knowels, Walter Kelly, Robt. H. Kane, Jos. H. Kearsley, Guy Kibbie, Harry L. Kimberly, Dave Klein, Edw. Kendall, Burton L. King, Kelly and Violette.
Lawton, Fred, Wm. Long, Ben Linn, Claude W. Lathrop, J. Frank Logan, Geo. Le Lou, J. B. Lupt, Thomas C. Leary, Alfred M. Langstaff, Lancashire Lasses, Linton and Lawrence, Luttringer, Lucas Co.
Murphy, W. H., Chas. Mack, Harry Melich, Percy Makaye, Ralph Marthy, Buttler Mandeville, Dennis Mullen, Chas. Matthews, Frank Mansfield, Max Margulis, P. Moragas, Rose Marston, Al. Marks, Sidney E. Mather, J. Maas, Harry Mainhall, Leslie Morosco, Sam Mylie, Jas. Maguire, Paul Matchette, Donald Mackenzie, Thos. McShane, Frank McCarthy, Jas. F. McElborne, Donald McLaren, J. P. McDermaid.
Nixon, Burton, Ned Nye, Wayne Nunn, Tony Nash, Alfred Norton, Geo. F. Nolan.
Olio, W. J., Bob't Ober, W. J. Osborne.
Percival, Edw., Jno. Powers, Geo. Periolat, Ruling, Rich'd, Fred Reynolds, Jas. M. Bennie, Geo. C. Robinson, Jack Raymond, W. W. Richards, Walter Russell, Frank Roberts, Edmonde Reade.
South, E. Paul, Wm. Sturger, Willard Sims, Vincent J. Serrano, G. Silber, Percy Sharp, Ford Sieward, Bert Shader, Jos. P. Swickard, Bernard Shields, Fred'k R. Seaton, Arthur P. Snyder, Ernest Seater.
Troutman, Edw.; Geo. H. Trader, Walter Turney, Tyson and Brown.
Van Bensselaer, Fred'k, Chas. Van Dyne, Brooke Van Valer.
Warwick, Rob't, Geo. Wharnock, Harry B. Williams, Forest Winant, Laurence Wakefield, Connie Woerdehoff, Burt Wilbur, A. A. Webster, Frank Willing, T. M. Willis, Bertine R. West, J. A. Welch, Harley D. Wright, Henry Wyatt, Thos. E. Whitbred, Maurice Wilkinson, Law Welch, Wm. Wagner.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Walter N. Lawrence, Franklyn Whitman, Ernest Franconi, Jas. Corte, Sidney McCardy, F. A. Demerest, Ralph Bell, Frank Rowan, E. F. Thompson, Laura Rea Byrth, Eunice J. Bond, Mabel Haslett, Jno. C. Connly.

DATES AHEAD.

Received too late for classification.

ALCAZAR TOURING CO. (Belasco and Mayer, mgrs.): Oxnard, Cal., 15, Pomona 16, Riverside 17, Redlands 18, San Bernardino 19, Santa Ana 20, San Diego 22, Bakersfield 24, Hanford 25.
ALMA, WO WOHUST DU (Co. A; Adolf Phillips, mgr.): New York city—indefinite.
ALMA, WO WOHUST DU (Co. B; Adolf Phillips, mgr.): Rochester, N. Y., 24-26.
CAHILL, MARIE (D. Y. Arthur, mgr.): El Paso, Tex., 21, San Antonio 23, Austin 24, Dallas 25, 26.
DANIEL BOONE ON THE TRAIL (Eastern; C. A. Teaff, mgr.): Sharon, Pa., 16, Meadville 18, Oil City 19, Franklin 21, Bradford 24.
DANIEL BOONE ON THE TRAIL (C. U. Clinton, mgr.): Boswell, Pa., 16, La Troke 17, Greensburg 18, Rochester 19, Cannonsburg 21, Waynesburg 22, Washington 23, Beaver Falls 24, Lisbon 25, Butler 26.
GUY STOCK CO. (Mercer Bros., mgrs.): Newcastle, Ind., 14-19, Greenville, Ohio, 21-26.
HENDERSON STOCK (W. J. and R. H. Henderson, mgrs.): Charlton, Pa., 14-19.
MAN ON THE BOX (Eastern; Trousdale Bros., mgrs.): Michigan City, Ind., 15, Benton Harbor, Mich., 16, Dowagiac 17, Coldwater 18, Battle Creek 19, Hillsdale 21, Lansing 22.
OWEN, WILLIAM, Tampa, Fla., 15, Ocala 16, Gainesville 17, Waycross, Ga., 18, Savannah 19, Charleston, S. C., 21, Macon, Ga., 22, Milledgeville 23, Athens 24, Abbeville, S. C., 25, Greenville 26.
PAIGE, AVIS (Bates and Shalvey, mgrs.): Oil City, Pa., 16, Jamestown, N. Y., 17, Cortland 18, Utica 19, Norwich 21, Binghamton 22, Oneonta 23, Amsterdam 24, Saratoga 25, Bennington, Vt., 26.
OUT IN IDAHO (Bates and Shalvey, mgrs.): Towanda, Pa., 16, Harrisburg 17, Lewistown 18, Reading 19.
STEWART, MAY (J. E. Cline, mgr.): Coldwell, Kan., 15, Enid, Okla., 16, Perry 17, Pawnee 18, Stillwater 19, Guthrie 21.
SOUL KISS (Eastern; John T. Pearsall, mgr.): Lebanon, Pa., 15, Pottsville 16, Allentown 17, Easton 18, Trenton, N. J., 19, Paterson 21, Pottstown, Pa., 22, Reading 23, Norristown 24, Atlantic City, N. J., 25, 26.
MARKS, TOM, STOCK (Tom Marks, mgr.): Munroe, Mich., 15, 16, Tecumseh 17-19, Adrian 21-March 5.
TWO AMERICANS ABROAD (Robt. H. Harris, mgr.): Sabina, O., 21, Jamestown 22, Stillwater 23, Waverley 24, Jackson 25, Wellston 26.
WHITE SQUAW (Louis F. Werba, mgr.): Cairo, Ill., 15, Owensboro, Ky., 16, Evansville, Ind., 17, Nashville, Tenn., 18, 19, Decatur, Ala., 21, Chattanooga, Tenn., 22, Knoxville 23, Bristol 24, Bluefield, W. Va., 25, Williamson 26.

CORRESPONDENCE.

Received too late for classification.

INDIANA.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr.): De Wolf Hopper in A Matinee Idol 8; business good; fine attraction. Newlyweds and Their Baby 4, 5; delighted three large houses. Graustark 6; fine co.; business good. Wright Huntington Players in Thelma 7, 8, 10. The Smart Set 9; business big; attraction fair. George Sidney in The Joy Rider 11. Margaret Anglin 12. The Awakening of Helena Ritchie. —ITEMS: Maybelle Mayles and Alfred Cooper, who just joined Huntington Players, were well received.

ILLINOIS.

MARSHALL.—PYTHIAN (Victor Janney): The County Sheriff 9; good satisfaction, to fair house.

IOWA.

INDEPENDENCE.—GIDNEY OPERA HOUSE (A. Kime): Fifty-Third Regiment Band 2; excellent band; small house. Spidden-Paige Stock co. 7-12; good co.; S. R. O. every night. —ITEMS: H. J. Wilson will be the new manager 14.—"Dad" Bassett, former manager of the Gidney, has recently bought the Elite (moving pictures).

MISSOURI.

COLUMBIA.—THEATRE (R. B. Stocks): Three Twins 1; pleased S. R. O. The White Squaw 2; fair; to light business. The Girl Question 3; fair; to good house. Light vaudeville 7-10; good business. The Servant in the House 11. Louis Mann in The Man Who Stood Still 14. The Newlyweds 17.
MOBERLY.—HALLORAN'S THEATRE (P. Halloran): The Three Twins 3; excellent cast; pleased capacity. The Third Degree 9; strong co.; pleased. St. Louis Symphony Orchestra 10. The Climax 12. The Newlyweds 15. A Texas Ranger 19.

MONTANA.

ANACONDA.—MARGARET (F. H. Clinton): The Merry Widow 5; excellent attraction and good business. Bernard Daly in Sweet Inisfallen 7; business light.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hasselrigg): Charles E. Hanford in The American Lord 12. The Great Divide co. 15. Stronheart co. 17. McIntyre and Heath co. in In Hayti 18. The Lion and the Mouse 23. Wine, Woman and Song co. April 2.
SALEM.—GRAND (John F. Cordray): Brewster's Millions Jan. 29; played to big business and was very well received; excellent co. Myrtle Elvyn 7. Y. M. C. A. Minstrels (local) 8, 9. U. of O. Glee Club 11. Right of Way 14.

OKLAHOMA.

TULSA.—OPERA HOUSE (Oscar V. Nix): Polly of the Circus 3; good attendance. The Red Mill 4; packed house; fair performance. Three Twins 5; S. R. O.; pleasing performance. Primrose's Minstrels 7; attendance small. Lillian Russell 15.—BIJOU (Professor Bichoff): Hallet Stock co., indefinite.

PENNSYLVANIA.

LATROBE.—SHOWALTER (W. A. Showalter): St. Elmo 12; good co. and business. Daniel Boone on the Trail date changed to 13.

Correspondence

ALABAMA.

TUSCALOOSA.—ELK'S AUDITORIUM (John G. Brady): Elliott Dexter in The Prince Chap Jan. 28; good house; best of satisfaction. William Owen in The Merchant of Venice (matinee), Othello 29; fair business; star and co. pleased. Lyman Twins in The Prize Winners 2; moderate house; fair satisfaction. Tempest and Sunshine 12. Graustark 14.
MOBILE.—THEATRE (J. Tannenbaum): The Prince Chap, with Elliott Dexter, 5; good co. and business. The American Idea, with Trixie Friganza, 7; excellent cast, to large business. Lyman Twins 8, 9 pleased fair business. Paid in Full 11, 12. Little Nemo 14-16.
ANNISTON.—NOBLE STREET (A. R. Noble): Paid in Full 2; matinee and night; excellent to large, well pleased houses. Prince Chap 3; small house. The Man from Mississippi 10.
MONTGOMERY.—GRAND (W. A. Mathes): Grace Van Studdiford in The Golden Butterfly Jan. 31; good co.; delighted packed house. Paid in Full 9. The American Idea 11. Lyman Twins 12.
SELMA.—ACADEMY (William Wilby): The Girl from Rector's 3; good co. and top-heavy house. Prince Chap 4; appeared before a fair and very appreciative audience. Paid in Full 10. Little Terror 15.
COLUMBUS.—McGHIE'S THEATRE (W. R. McGhie): Girl from U. S. A. 5. Isle of Spice 18. St. Elmo 25.

ARIZONA.

TOMBSTONE.—SCHIEFFELIN (Paul Warpakros): The Great Divide Jan. 29 pleased large house. The Honolulu Coon 31 failed to please small house. The Lion and the Mouse 4 pleased packed house. Sanford Dodge 12.

ARKANSAS.

EL DORADO.—JOHNSTEN'S OPERA HOUSE (A. G. Howard): Uncle Zeke co. 5; fair; S. R. O.; pleased. Gunter Edwards Stock co., A Cowboy's Girl, 7; fair co.; full house. A Lighthouse Robbery 8. A Ragtime Tramp 29. Prince of His Race March 5. The Girl and Uncle Zeke co. have purchased a Pullman, which will pick them up at Corsicana, Tex., 11, and they will make Gulf points in Texas under canvas.
LITTLE ROCK.—CAPITAL (John P. Baird): Golden Girl 1 (return); to good business. Colburn's Minstrels; performance fair; to top-heavy house. Talk of New York 7. The Red Mill 8. Tim Murphy 9. The White Squaw 10, 11. Buster Brown 19. The Third Degree 21.
HOT SPRINGS.—AUDITORIUM (Brigham and Head): Benita in Wine, Woman and Song and excellent co. 6, 7; to good business. The Talk of New York 8. The Red Mill 9. Tim Murphy 10. The White Squaw 12, 13. Buster Brown and The Third Degree later.
FORT SMITH.—GRAND (C. A. Lick): The ever popular Fulton Stock co. pleased crowded houses Jan. 31-4 in His House in Order. The Three Twins 8; S. R. O. The Servant in the House 7. The Fulton Stock in The Brixton Burglary 8-12.
PINE BLUFF.—ELKS' (C. E. Philpot): Golden Girl Jan. 31; good performance and business. Bonita 8. Victor Moore 9. Red Mill 10. Tim Murphy 11. St. Elmo 16. Buster Brown 17.

CALIFORNIA.

SAN DIEGO.—GARRICK (Wyatt and Dodge): Virginian Jan. 28, 29; fine co. to big business. Queen Esther, by local talent, 3, 4; fine production to small business. Lee Willard in The Country Squire 6, 7. Babes in Toyland 13.—PICKWICK (S. Palmer): Charles King Stock co. in Resurrection 30-5. In the Palace of the King 6-12. St. Elmo 13-19.—1818 (William B. Gross, res. mgr.): Dark.—ITEMS: The work of William L. Gibson and Marshall Farnum in The Virginian received more favorable comment than that of any actor playing here this season.—At the Pickwick Charles King, Marjorie Rambeau, Herbert Ashton, Pietro Sosso, John Thorne, Ernest Van Pelt, and Anita Due have all become prime favorites with the theatregoers here. Their work, together with the class of plays produced, compares favorably with stock cos. in the larger cities on the coast, and continually meets with the strongest praise from visiting managers of road attractions.
OAKLAND.—MACDONOUGH (H. H. Campbell): Louis James 2, 3; very good production to moderate attendance. The Great Divide 4, 5; performance and attendance satisfactory. Marie Cahill 7-9.—LIBERTY (H. W. Bishop): Bishop's Players presented St. Elmo 31-6; excellent performance; business very good. Mizpah 7-12.
FRESNO.—BARTON OPERA HOUSE (B. G. Barton): Charles E. Hanford in The American Lord 5; good business. Mrs. Leslie Carter in Vesta Herne 7, 8; to large and enthusiastic audience. Max Figman in Mary Jane's Pa 9. Marie Cahill in The Boys and Betty 12. Uncle Josh Perkins 13.
CHICO.—MAJESTIC THEATRE (Carl E. Brazier): Sis Hopkins 3; pleased a good house.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): Tim Murphy in Cupid and the Dollar 1; to fair patronage; not as well received as on former visits; support fair. King Dodo, matinee and night, 5; received average good business; co. strong; voices good; also leads. Wright Lorimer in The Shepherd King 9, 10; with matinee. Land of Ned 11. W. H. Crane 13.
GREELEY.—OPERA HOUSE (William Boomer): A House of a Thousand Candles was presented by a capable co., to excellent business. Old Homestead 17. The Chaperon 23. Bevcrly of Graustark 25. Max Figman in Mary Jane's Pa March 18. Blanche Walsh 29. Al. G. Field to follow.
LA JUNTA.—THEATRE (S. Dunkin): The House of a Thousand Candles Jan. 31; good, to fair business. George Primrose Minstrel Minstrels 2 to very poor business.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): By far the best musical production of the season was the offering of Joseph M. Gaites' Bright Eyes; it was brimful of catchy and pretty airs, well rendered by a large, finely groomed chorus; Cecil Lean and Florence Holbrook made a big hit with the fast crowded houses; Adelaide Sharp, Percy Lyman, Vera Stantially to the fun and success. Cancellations and the Lenten season have caused a dearth of bookings, the theatre remaining dark 7-12, with the exception of 11 and 12, when Raymond Hitchcock is underlined. The Traveling Salesman had been booked, but was shifted to the Savoy Theatre to fill the time caused by the withdrawal of The Heights.—ITEMS: Business and Press Agent W. H. Brill, of the Bright Eyes co., is well known newspaper man of the "old school" and represented the Associated Press during the Russian-Japanese War.—Raymond Hitchcock, who was booked at the Lyceum, New Britain, cancelled, giving as a reason that he did not like the town. This was too much for Manager Kilby of the theatre and he resigned.
NEW HAVEN.—HYPERION (E. D. Eldridge): Jefferson De Angelis in The Beauty Spot 7 (return); coldest night of the Winter presented large audience; excellent performance. Isabella D'Armond, a New Haven favorite woman, received an ovation.—OPERA HOUSE (C. F. Hendricks): Raymond Hitchcock in The Man Who Owns Broadway 8, 9; matinee 9; S. R. O. sign out for each performance.—ITEMS: Angie Welch, daughter of Frank Welch, one of the old time clog dancers, appeared on a concert programme given by the Knights of Columbus 8. Miss Welch, though only nine years old and rather small for her years, proved herself a marvel in the execution of difficult numbers on the harp. She will be heard in a number of concerts in New York in the very near future.—Irma Croft, appearing in the farce, The Real Widow Brown, at Poli's, attempted suicide at a local hotel on Tuesday. She is said to have had some argument with the manager of the act. Miss Croft was removed to the city hospital, where it was found she had swallowed iodine, but will recover.
J. TODD.
BRIDGEPORT.—JACKSON'S (Ira W. Jackson): The Traveling Salesman, announced for 7, was canceled at the last moment. Queen of the Moulin Rouge 8 had a big house at advanced prices. Bright Eyes 9, 10, with a good cast and a large orchestra, proved exceptionally good entertainment and shows promise of another Three Twins success, for which Cecil Lean and Florence Holbrook will be largely responsible. Vaudeville and motion pictures 11-13. James K. Hackett in Samson 16.—ITEM: Robert M. Beerry is preparing the music for the thirteenth annual closing in May and George Finklestone is writing the music. It will represent the one hundredth performance of the Sperry attractions.
WILLIAM P. HOPKINS.
WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): K. of C. Minstrels 7; pleased well filled house. Among those having parts were: Loretta Maxwell, Loretta Ashton, Margaret Harris, Francis Ashton, William Costello, James Gavigan, James Rehan, Joseph Connor, John McQuillan, Lawrence Haggerty, William Hussey, Edward Fitzgerald, Eugene Ashton, Arthur McQuillan, Ben Murphy, Julia Shea, Max Keating, Lillian Riley, Elizabeth Winkerman, Lillian Cheney, Josephine Coffey, Jane Ashton, and James Gallagher.

STAMFORD.—ALHAMBRA (Beacon Amusement Co.): Vaudeville and pictures 7-11. The Watcher 12. Madame Nazimova in The Doll's House 14.——FAMILY (Herrick and Bloom): The Girl from Rector's 7; good co. and house.——ITEMS: Bert Williams in Mr. Lode of Koal was to have played at the Alhambra 12, but the engagement was canceled.—The Elks are remodeling the old Peckham Institute Building on Park Row, preparatory to making it their new home.

WATERBURY.—POLI'S (Harry Parsons): Esther Kaminsky in Nora of the Doll's House 5; pleased. Love Among the Lions 8; was produced for the first time before a large and well pleased audience; among the audience were Charles Frohman, William Gillette, Charles Dillingham and Winchell Smith. Queen of the Moulin Rouge 7; to a good sized audience. Raymond Hitchcock in The Man Who Owns Broadway 10. Bright Eyes 12. James K. Hackett 15.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Avenger 8; two well filled houses pleased. Pictures 6; to capacity business. The Traveling Salesman 9 canceled. James K. Hackett 15.——ITEM: Louis E. Kilby, former resident manager of the Russwin Lyceum, has been elected president and treasurer of the American Shirt Company, Inc., of Hartford, and his many friends wish him success in his new enterprise.

MERIDEN.—POLI'S (A. E. Culver, res. mgr.): Raymond Hitchcock in The Man Who Owns Broadway 7; to S. R. O. The Traveling Salesman canceled. Bright Eyes 11.

WINSTED.—OPERA HOUSE (Mills E. Norton): The Girl from Rector's 9; gave a good performance; to fair business. Whitney Brothers 14.

DELAWARE.

WILMINGTON.—AVENUE (Cogness, Edwards and Roth): When We Were Twenty-one 7-12. The Girl I Left Behind Me 14-19.

FLORIDA.

TAMPA.—TAMPA BAY CASINO (C. C. Parsons): Paid in Full 1, 2. Florence Davis in Are You a Suffragette? 9-12.——PERUCHI-GYPSENE (C. D. Peruchi): Eloped Jan. 31-5. All for Gold 7-12.——ITEMS: A contract has been concluded between the owners of the Peruchi-Gypsene and the Summers Opera co. whereby the latter becomes the lessee of this house, beginning 21, wherein it will conduct a high-class stock attraction.—The Peruchi-Gypsene co. will move to the Orpheum Theatre Building, where it will conduct business until the completion of its new theatre to be known as the Mabel Gypsene, and will be completed about March 1. This theatre is one of the largest and most modern in the State, being equipped with modern conveniences and appointments. It is being built expressly for the Peruchi-Gypsene co., which has a five-year lease.

JACKSONVILLE.—ORPHEUM (James Burbridge): The Glass Stock co. in The Devil in Skirts Jan. 31-5 to S. R. O.; was one of the best plays put on by this popular co.; Dixie Warfield's work was without exception the best ever seen here by a stock player. Same players in The Heir to the Hoorah 6-12.

PENSACOLA.—OPERA HOUSE (John M. Coe): The Cat and the Fiddle Jan. 31 to fair business. The Prince Chap 7. Coronation Ball, King Priscus XI. 8. The Lyman Twins in The Prize Winners 10.

OCALA.—TEMPLE (J. W. Sylvester): Florence Davis in Are You a Suffragette? 8. The Pickert Stock co. 10-12. William Owens in Shakespearean plays 15. Mabel Paige co. 17-19.

GEORGIA.

BRUNSWICK.—GRAND (W. A. Pinner): Cat and the Fiddle 4 played to a large house; the scenery and electrical effects were gorgeous; Charles Shelton and the Elinore Sisters made quite a hit. Florence Davis 5, matinee and night, to good houses; Miss Davis pleased her audience and had with her a very strong co. William Owens 7, matinee and night, in As You Like It and Othello.——ITEM: The work of putting in a pretty tile floor in the lobby of the Grand has been completed, and the improvement is a very noticeable one.

MACON.—GRAND (D. G. Phillips): The Girl from Rector's 7 to one of the largest houses of the season. Grace Van Studdiford in The Golden Butterfly 9 to fine business. The Cat and the Fiddle 9 pleased a fair audience. St. Elmo 10. Florence Davis in Are You a Suffragette? 15. A Gentleman from Mississippi 16. The American Idea 17.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer): William Owen co. 1 pleased fair audience. The Girl from Rector's 4 delighted large house. Grace Van Studdiford Opera co. 7. When His Wife's Away 11. Florence Davis 14. Lyman Brothers 15.

ROME.—OPERA HOUSE (Joe Speigelberg): Prince Chap 1; good; to poor business. Grace Van Studdiford in The Golden Butterfly 3; excellent; to S. R. O. Cecil Spooner in The Little Terror 14.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): My Friend from India Jan. 31, auspices Knights Columbus. Council 809; benefit St. John's Cathedral Fund; local talent; staged by Jim Halley, of Dolly Tringle co., now touring State of Washington; fine production; appreciated; S. R. O. house; all seats sold before curtain went up. Beverly 3; splendid production; well staged by good co.; appreciated by good house; many more wanted to see it; had to go to Elks' Hall instead. Rip Van Winkle 4, 5; light attendance; zero weather cuts them out. Top o' th' World 9, 10; big co. House of a Thousand Candles 23. Y. M. C. A. 25. Myrtle Floyn 26. Turner Stock co., G. L. West, in The Call of the Wilderness pleased fair house.——ORPHEUM: Good pictures; house packed all past week.——BOZ. OAKS, LYRIC, COLONIAL: All good pictures and business.——ITEM: Elks' annual ball, Breach Hall, 3, event of the season; hall elaborately decorated; banquet Elks' hall very swell affair; many swallow tail coats in evidence; most tony in Boise this season.

WALLACE.—MASONIC TEMPLE (C. A. Keating): Maud Powell Jan. 29 delighted her audience. Sweet Innisfallen 4 played to capacity business. David Warfield 9. Olga Nethersole 17. A Stubborn Cinderella 23. The Wolf 24.

CALDWELL.—OPERA HOUSE (A. F. Isham): Vandeville 3; fair to small house. Harper's Rip Van Winkle 17.——ITEM: There is talk of a new opera house to be built this Summer, with a seating capacity of 1,000.

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Thurs. Mat., 2 (opera) ..... La Boheme
Thurs. Eve., 8:15 ..... Twelfth Night
Fri. Eve., 8 (opera) ..... L'Attaque du Moulin
Sat. Mat., 2 ..... The School for Scandal
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WEEK OF FEB. 21
JEFFERSON DE ANGELIS in
THE BEAUTY SPOT

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): Florence Gear in Fluffy Ruffles (second time) 3-5; big business; pleased hugely. Thurston, magician, 6-9; good business; best show of its kind ever here. The Newlyweds and Their Baby 10-12. The Lion and the Mouse 13-16.——ITEMS: Peoria's new theatre will cost about $150,000, including ground. House will probably be ready for opening by Sept. 15.—Two cos. were incorporated 7 by the Secretary of State of Illinois. They are: The Orpheum co., Peoria, capital, $20,000; general theatrical business; incorporators, Wiley L. Brackett, Charles V. Miles, Robert P. Jack, and Peoria Theatre co., Peoria; capital, $50,000; general theatrical business; incorporators, Wiley L. Brackett, Charles V. Miles, Robert P. Jack.

QUINCY.—EMPIRE (W. L. Bushy, res. mgr.): The Latimore-Leigh co. Jan. 30-4; drew large houses; good satisfaction; plays: The Quaker Tragedy, The Lion and the Lamb, A Creole's Revenge, A Social Thief, A Daughter of the South, St. Elmo, Man and the Brute. The Three Twins 5, 6; four performances to big business; good production; pleased. The Servant in the House 9. Lou 12. The County Sheriff 13. The Soul Kiss 16. Montana 17. St. Elmo 18. The Goddess of Liberty 19.

BELVIDERE.—DERTHICK'S (Loop, Dysart and Pierce): Grace Hayward in The Heir to the Hoorah 3; fair, to good house. Johnson-Ketchell pictures 7; fair, to small house. Man on the Box 9; large advance sale. Girl at the Helm 14 canceled. Paid in Full 16. Man of the Hour March 11. Traveling Salesman April 26.——ITEMS: The Dramatic Club of Belvidere will present Arizona 11. They have been seen before in What Happened to Jones, in which all the characters more than made good.—The Belvidere Commercial Club will present a Home Minstrel Troupe March 4, made up of 50 local business men.

SPRINGFIELD.—MAJESTIC (C. H. Rumsey, res. mgr.): Florence Gear in Fluffy Ruffles Jan. 30-1; excellent co. and large business. De Wolf Hopper in Matinee Idol 2; fine performance, to packed house. St. Elmo 3-5; fine production, to good business. The Newlyweds and Their Baby 6-9 opened to S. R. O. and well pleased. Thurston, the magician, 10-12. Smart Set 13-16. The Lion and the Mouse 17-19.——CHATTERTON (E. H. Houck, res. mgr.): Wilton Lackaye 15.

AURORA.—OPERA HOUSE (Charles Lamb, res. mgr.): Louis Mann in The Man Who Stood Still Jan. 31; good attraction, to fair business; deserved better patronage. A Man on the Bet 5; good co. and pleased two good houses. London Life 6, matinee and night, to big business. They Loved a Lassie 12. The Girl at the Helm 13. The Goddess of Liberty 15. The Soul Kiss

13. Howe's pictures 23. The County Sheriff 27.

ROCKFORD.—GRAND (George C. Sackett): Kyrie Bellew in The Builder of Bridges 1; pleased crowded house. Grace Hayward co. 1-5, presented St. Elmo, Rallies, and Thelma to good business.——MAJESTIC (Robert Sherman): Sherman Stock co. presented My Friend from Arkansaw 1-5 to fair houses.

MT. CARMEL.—NEW COWLING (Frank J. Cowling): Graustark Dec. 23; very fine; fair business. The Wolf Jan. 17; very fine; business medium. Whitney Musical Comedy co. 20-22; fine co.; good business. Matinee on the 21. Local talent 7. Tempest and Sunshine 9. St. Elmo 25.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams): They Loved a Lassie Jan. 31; very large attendance. A Stubborn Cinderella 1; capacity; highly pleased. A Girl of the Mountains 15. Beggar Prince Opera co. 18. Montana 19.

BEARDSTOWN.—OPERA HOUSE (William H. Deppe): Mason Hypnotic Comedy co. 7-12; poor business. Hickman-Bessey Stock co. 14-19.——ITEM: Manager Deppe, of the Grand, is in St. Louis and Assistant Manager Coleman has charge of the house.

MONMOUTH.—PATTEN OPERA HOUSE (H. B. Webster): Hickman-Bessey Stock co. Jan. 31-5; pleased packed houses. Maxwell-Hall Stock co. 7-12; record houses; plays A Daughter of the People, The Fatal Coin, Shipwrecked, East Lynne, Sapho. St. Elmo 14.

ELGIN.—OPERA HOUSE (F. W. Jencks): The Man on the Box 4; delightful comedy; fair house. London Life 5; good popular priced attraction; capacity at matinee; small house at night. The Girl of the Mountains 12.

ALTON.—TEMPLE (W. M. Sauvage): Graustark 1; good business; commendable co. The Girl at the Helm 6 pleased two large houses. The Servant in the House 8. George Sidney 12. The Queen of the Outlaw Camp 13.

URBANA.—ILLINOIS OPERA HOUSE (J. Earl Moor, res. mgr.): Elks' Minstrels (local) 7, 8; two excellent performances; to good returns. Wilton Lackaye in The Battle 16.

MATTOON.—MAJESTIC (J. Kiechler): The Lemon Pickers (local) 2, 3; packed houses. Graustark 4 delighted good business.

PRINCETON.—APOLLO (H. L. Sharp, res. mgr.): Lecture Course 11. The Girl at the Helm 14. Johnson and Ketchell pictures 16.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): George Arliss and a fine co. presented Septimus 2 to good house; excellent attraction; well put on; star ably supported by Cyril Young, Henry Wenman, Emily Stevens; Miss Stevens winning particular fame. Kyrie Bellew in The Builder of Bridges 4 delighted to capacity; very good co. Arsene Lupin 5 drew well and gave fine satisfaction; William Courtenay, Sidney Herbert, Charles Harris, and Davis Keane were especially good. The Imperial Stock co. 7-12 opened to large house in Hello Bill. Other plays: Wall Street Detective, The Great Devereaux Case, Wedded and Parted, The Vagrant, Marching Through Georgia, Lena Rivers, A Runaway Match, In the Heart of the Storm, and Wormwood. Elbert Hubbard (lecture) 14. Lyman Howe's moving pictures 17.——AUDITORIUM (Harry G. Sommers): The Orpheum Stock co. 31-5, to good business. Plays presented: The Parish Priest, Soldiers of the Empire, Mrs. Temple's Telegram, Sherlock Holmes, The Garrison Girl, The Quaker Tragedy, and The Sign of the Four. Shadowed by Three 7 thrilled. Side Tracked 8. May Robson in The Rejuvenation of Aunt Mary 11. They Loved a Lassie 13. House of a Thousand Candles 23. Fritzi Scheff in The Prima Donna 24.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in St. Elmo 30-5. Sky Farm 6-12.

GOSHEN.—JEFFERSON (Harry G. Sommers): The Servant in the House 3; unusually fine cast, with Creston Clarke, Clay Clement, Lizzie Hudson Collier, George Irving, John Westley, Edith Speare and Henry Dornton; very impressive performance, to good sized audience. Gay Morning Glories Burlesquers 8; more than satisfied large male attendance. Sidetracked 9. May Robson in The Rejuvenation of Aunt Mary 10. Howe's Travel Festival 14. Mac Laporte Stock co. 15-19. Graustark 22. The House of a Thousand Candles 24. The New Sunny South 25. Polly of the Circus 26 canceled. The Golden Girl 28. Rose Stahl in The Chorus Lady March 1.

ANDERSON.—OPERA HOUSE (J. E. Heming): The Joy Rider Jan. 29; matinee and night; gave good satisfaction to big business. The Thief 31; pleased well filled house. De Wolf Hopper in A Matinee Idol 4; gave good satisfaction; to S. R. O. sign. The County Sheriff 5; matinee and night; pleased well filled houses. Powell and Cohan's Musical Comedy co. 7-12; opened to good business. The Gentleman from Mississippi 15. The Golden Girl 17. They Loved a Lassie 21.

FORT WAYNE.—MAJESTIC (Rice and Blair): Goddess of Liberty 1; packed house; great attraction. German co. in Der Vellehen Dresser 2; big business. George Arliss in Septimus 3; good house. Girl and the Detective 4, 5; big business. The Phantom Detective 6; big house. Preston Brickert Stock co. in The Circus Girl 7, 8, and 10-12. May Robson in The Rejuvenation of Aunt Mary 9. Fluffy Ruffles 15. Kyrie Bellew 18.

EVANSVILLE.—WELLS' BIJOU (Charles R. Sweeton): George Sydney 6, matinee and night, in The Joy Rider; pleased large houses. Kelcy and Shannon 8 in The Thief; pleased good house. The White Squaw 17. Israel 19.——ITEMS: Mabel McCane, of this city, is playing at the New Grand.—Schernets' Zouaves, of this city, will be with Rowe and Harris' Circus the coming season.

HAMMOND.—TOWLES' OPERA HOUSE (G. L. Manderbach): Gay Morning Glories 2; business good. Lanally Royal Welch Choir 5; large audience; very well pleased. Little Homestead 6; very good, to good business; matinee and night. Shadowed by Three 9. Ride Tracked 12. The Time, the Place and the Girl 13. The Man on the Box 14. Graustark 18.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday): Todd-Fries Musical Comedy co. Jan. 31 opened to a packed house, but proved very unsatisfactory. The County Sheriff 7 pleased a good house. The Amsden Comedy co. opened 14-19. The Whitney Musical Comedy co. 21-26.

WABASH.—EAGLES' THEATRE (C. A. Holden): Side Tracked 3 pleased fair business. Moulin Rouge Girls 4; fair; good business. The Climax 5; excellent; good business; Miss Swinburne completely captivated the audience, and was compelled to respond to numerous curtain calls after each act; co. well balanced.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Phantom Detective 7; co. played to the capacity of the house and gave good satisfaction. The Majestic Stock co. 9. Fulton Stock co. 17-19. The Ladies' Guild (home talent) 21-23. Grace Van Studdiford 26.

PRINCETON.—KIDD (George P. Kidd): The Joy Rider, with George Sidney, 7; appreciated by good house. The Blanden Players 14-19. The Thief March 1. The Traveling Salesman 17.——ITEM: Manager Kidd has been quite sick for some days, but is improving.

CONNORSVILLE.—AUDITORIUM (F. E. Kehl): The Thief 5; good; to fair business. The Climax 7; exceedingly good; to fair business. The Golden Girl 9; good; to fair business. The Traveling Salesman March 7.

LOGANSPORT.—THEATRE NELSON (Fred Smyth): Sidetracked 5; fair co.; to fair business. The Gay Morning Glories 10. Just a Woman's Way 12. Grace Van Studdiford in The Golden Butterfly to follow.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunkel): Gay Morning Glories co. 3; good house and pleasing attraction. Side Tracked 6 to fair business; pleasing all. They Loved a Lassie 13. The Man on the Box 15.

ANGOLA.—CROXTON OPERA HOUSE (B. E. Willis): Dr. Fred Gonsolus (lecture) 7; packed house; well pleased. Girl at the Helm 25.

RICHMOND.—GENNETT (H. G. Sommers): The Flints Jan. 31-5 pleased and good business.——PHILLIPS (O. G. Murray): Dark.

BLOOMINGTON.—HARRIS-GRAND (B. H. Harris): Burleigh Cash co. 7-12 opened to capacity and pleased.

NOBLESVILLE.—GRAND (L. Wild): The Phantom Detective 10.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Time, the Place and the Girl 1; to good business; good cast, including May Bouton, Elizabeth Goodall, Florence V. Smith, Theodore T. Rock, J. S. Kinslow, Tom Arnold and Robert J. Pitkin; owing to a break in the central lighting plant the last half of the performance was given by lantern and candle light. The Girl Question 14. Just a Woman's Way 17. A Pair of Country Kids 19.——ITEMS: The dramatic club of Iowa College at Grinnell gave a creditable production of The Melting Pot 5.—Wanda Ludlow is being featured in this section by W. B. Patton's Little Homestead.—F. M. Shortridge, formerly with Buster Brown, in advance, and later press agent with the Yankee Robinson attractions, has resigned his position as doorkeeper at the Princess Theatre in Des Moines.—Willie Dunlap, Lillian Logan and Louise Auber are being featured in The Girl Question.—Leona Watson, of The Climax co., which is touring this section, is the recipient of some of the best press notices given an actress in Iowa in many days.—Martha Porter, of the Des Moines *Register and Leader*, at Des Moines, addressed the ministerial association which is fighting the Sunday theatre and severely arraigned the ministers and pointed out that the better class of places of amusement should not be closed until the association provided some place for the young people to seek amusement.—A benefit performance was given for the Nation Grand Opera co. in Chicago 9 to help them over financial shoals and allow them to continue their tour.—Grace Griswold, of the Seven Days co., is advocating in the Actors' Alliance the establishment of clubs in Chicago for women of the stage.—Missing suggestive and unfit lines as a means of elevating the stage is suggested by Rev. W. C. De Witt, dean of the Western Theological Seminary.

FRANK E. FOSTER.

CLINTON.—THEATRE (C. E. Dixon): The Third Degree 3; held spellbound a full house; Fernanda Eliscu and Paul Everton played up to their roles, with utmost effect. Louis Mann in The Man Who Stood Still 4; made a distinct hit and was ably supported; good business. They Loved a Lassie 7; to full house; the mixture of comedy and music thoroughly pleased. Classmates 9; to good business; pleased audience. Three Twins 10. Polly of the Circus 18. Yolande Mero 17.——ITEM: Norman Hackett, of the Classmates co., addressed the High School 9 and made a decided hit with his interesting talk.

CEDAR RAPIDS.—GREEN OPERA HOUSE (Will S. Collier, bus.-mgr.): Robert Edeson 1; good; to good house. Soul Kiss 3; fair; to fine house. Rose Stahl in The Chorus Lady 4; fine; to capacity. The Climax, matinee and night, 5; splendid; to good houses. The Hickman-Bessey co. 6, 7; to good houses. Louis Mann 8 in The Man Who Stood Still. Hickman-Bessey co. 9-12.——PEOPLE'S (V. Hugo, bus.-mgr.): The Tronsdale Brothers Stock co.; season engagement; 7-12, One False Step; good business continues.

KEOKUK.—OPERA HOUSE (D. L. Hughes): Maxwell-Hall Stock co. Jan. 31-5 in East Lynne, The Fatal Coin, Shipwrecked, Sapho, The Deserted Bride, The Scout's Revenge, and A Daughter of the People; good co. at popular prices; fine business all week. On 1 co. went to La Harpe, Ill., for one night, returned 2, to finish the engagement. The Girl Question 1; good co. and pleased fine house. The Third Degree 7. The Time, the Place and the Girl 9.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): Norman Hackett in Classmates 7 pleased small audience. Three Twins 9; S. R. O. (third time in). Louis Mann in The Man Who Stood Still 10. Jubilee Singers 11. The Soul Kiss 18. The Goddess of Liberty, with the original Chicago co. and production, 18. Gentleman from Mississippi 22.

OTTUMWA.—GRAND (J. Frank Jersey): The Girl Question 2; good co. and business. The Soul Kiss 5; fair, to good business. Louis Mann in The Man Who Stood Still 9; good co., to packed house; highly appreciated. Grace Cameron 12.

WATERLOO.—SYNDICATE (A. J. Busby): Girl Question 11. A Texas Ranger 13. Three Twins 18.——WATERLOO (A. J. Busby): The Elwin Strong co. 7-12; opened to capacity house; sold out before six o'clock.

SPENCER.—OPERA HOUSE (Franklin Pioste): Texas Ranger 5; fair attraction and business. Short Course Entertainment 14-19. Eugene Moore's Tiger and the Lamb 23. M. G. M. Lecture 24.

PERRY.—OPERA HOUSE (A. W. Wallon): Tiger and the Lamb 3; poor co.; light business. Girl Question delighted a packed house 7. St. Elmo 8. Reno Stock co. 14-19.

ANAMOSA.—GRAND (C. L. Niles): Hickman-Bessey co. 3-5 pleased packed houses. Idler (local) 8. Old Arkansaw 15.

NEWTON.—LISTER'S OPERA HOUSE (Sam Lister): St. Elmo 8; fine; big business.

KANSAS.

TOPEKA.—GRAND (Roy Crawford): Harry Woodruff in A Prince of To-night 3; good co.; 8. R. O. The Soul Kiss 7. Robert Edeson in Man's 9 Man 11. Little Johnny Jones 12. Brewster's Millions 14. Louis Mann 16.——MAJESTIC (Roy Crawford): North Brothers Stock co. Jan. 31-5 played The Climbers to capacity houses. Doyle's Sherlock Holmes 7-12.

SALINA.—OPERA HOUSE (W. P. Pierce): Oh, You Innocent Widow 3; good; to small house.——CONVENTION HALL (J. A. Kimball): Gingerbread Man 5 pleased fair house; the best musical comedy of the season; the talk of the town. A Man's a Man, by Robert Edeson, 9. Polly of the Circus 16. The Girl Question 22.

DODGE CITY.—GLUCK'S OPERA HOUSE (Martin Brothers): Porter White's Faust 1; good co.; small house. Primrose Minstrels 3; small house. The House of a Thousand Candles 4; good co.; good house; Radford as Margan especially pleased.

FORT SCOTT.—DAVIDSON (Harry C. Ernich): Black Crook, Jr., had fair house 2. The Girl from U. S. A. played to very good business 3. William A. Duncan co. 14-16. Porter White 19. Brewster's Millions 21. King Dodo 25.

HUTCHINSON.—HOME (W. A. Lee): St. Elmo, matinee and night, 2; good co.; to good business. Primrose Minstrels 4; excellent co.; to fine business. White's Faust, matinee and night, 5; splendid satisfaction to two good houses.

NEWTON.—KNOEPKER OPERA HOUSE (Murphy Mort, Co.): Ole Olson Jan. 20; good co.; fair house. The Fighting Parson 28; good co. and business. Faust 4; good co. and house. Monte Cristo 5. St. Elmo 12.

CHANUTE.—HETRICK (F. Lee Williams): The Only Law 4; excellent co.; Corrine Snell in leading parts delighted audience. The Girl from U. S. A. 7 pleased big house. The Third Degree 14.

ATCHISON.—THEATRE (Carl Dees): The Soul Kiss 6; fine, to large house. Little Johnny Jones 12. Brewster's Millions 13.

OTTAWA.—ROHRBAUGH (S. B. Hubbard): Dark Jan. 31-6. The Servant in the House 11.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott): Howe's pictures 3 to good business. Richelieu 4, 5 (local talent, State University); excellent performance; light business. De Wolf Hopper 7 in A Matinee Idol; good business and satisfaction. A Stubborn Cinderella 9; fair business.——AUDITORIUM: Eddie Foy 4, 5 in Mr. Hamlet of Broadway; light business.

OWENSBORO.—GRAND (Pedley and Burch): Ma's New Husband 6 pleased good business matinee and night. Blanden Stock co. opened a week's engagement 7 in By Right of Sword to capacity house; good co.

HENDERSON.—PARK (J. Dee Collins): Ma's New Husband 7; fair business. Elks' Minstrels (local) 8; delighted S. R. O. Norwood (hypnotist) 14-19. John Vogel's Minstrels 16.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman): Lillian Russell in The First Night Jan. 31; excellent performance, to S. R. O. The Servant in the House 4, 5; very good co.; to good business. The Climax 8. Wine, Woman and Song 9. Buster Brown 10. The Talk of New York 11. The Red Mill 12.

NATCHITOCHES.—OLYMPIC OPERA HOUSE (G. J. Harvey): Buster Brown, Master Rice as Buster, 8; exceptional business; co. good; gave satisfaction; Billiken Chorus was specially fine, and made hit of the season.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen): Leigh De Lacy co. closed 5 and presented to large and well pleased audiences The Woman in the Case, Clothes, The Prisoner of Zenda, The Daughters of Men, The Kreutzer Sonata, and The Three of Us; co. and performances excellent; Miss De Lacy is a favorite here and always sure of good patronage. Quincy Adams Sawyer 7, 8; presented by a good co.; had two small but pleased audiences. A Gentleman from Mississippi 10-12; canceled. Cohan and Harris' Minstrels 14. Myrkle-Harder co. 15-19. Young-Adams co. 21-26.

LEWISTON.—EMPIRE (J. A. O'Brien): Myrkle-Harder co. 7-12, playing One Girl in a Thousand, The Girl Out Yonder, The Burglar and the Lady, That Girl o' Howard's, The Missouri Girl, and The Shoemaker; fair co. with good attendance. Dark 14. Cohan and Harris' Minstrels 15. Quincy Adams Sawyer 16.

BRUNSWICK.—TOWN HALL (H. J. Given): A. C. L. Dramatic Club 7; excellent; to packed house. Entertainment 8 (local). E. H. S., class play (local), 21.

MARYLAND.

HAGERSTOWN.—ACADEMY (Charles W. Buyer): St. Elmo 5, matinee and night; very good and pleased heavy houses. Vaudeville 7-9; crowded houses and pleased. Soul Kiss 10; large house and pleased; co. very good. Joshua Simpkins 11. Wise Boy 12, matinee and night. Vaudeville 14-19.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Howe's pictures (return) 5; pleased good business. Charles K. Champlin 14-19. The Girl from Rector's 26.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Cercle Montpellier (local) presented a new Indian play, written by Arthur L. Talbot and Ernest Lavoie, entitled Tonkouron, 3; both of the writers are prominent members of the club and have done well in their first venture as playwrights; Arthur L. Talbot, Lacaillard Talbot, Celina La France and Hervey Paradis were excellent; the entire performance was given in French and pleased 8. E. O. Concert 6 (matinee); vaudeville and pictures to large attendance. At the present time we are getting but few attractions, only four co. having been booked for the month of February: The Queen of the Moulin Rouge 12, Concert 13, Bright Eyes 18, 19, Concert 20, Cohan and Harris' Minstrels 22, Phil Ott's Comedians 24-26, Concert 27.——ITEMS: Managers Sheedy and Cook are drawing very large attendance each week with good bills at the Savoy.—The local lodge of Elks have removed to temporary quarters pending the erection of their new building on Bank Street.—The Fall River Lodge P. B. O. Elks, No. 118, will present Elsworth's pictorial reproduction of Oberammergau, Its People and Their Plays, 20, for the benefit of the building fund.—Francis Newhall and David Landau have joined a stock co. at Los Angeles, Cal.—John Malone, of this city, has joined Marie Tempest's Penelope co.—The Midnight Sons at the Providence Opera House week Jan. 31-5 drew large numbers of our theatregoers.—Louise Kent, who scored a success in Silver Threads this season, has had several new plays submitted to her for her approval, one of them being from the pen of THE MIRROR correspondent at Montreal, Canada.—James Kennedy is meeting with great success this season in vaudeville and has an excellent one-act play, entitled Jack Swift. Mr. Kennedy is supported by Adelaide Boothby, Kathleen Farroe, Charles Lathan and Master Charles Kennedy. W. F. GEE.

WORCESTER.—THEATRE (J. F. Burke): The David Kessler Thalia Theatre co. in Nora of the Doll's House 4; fair co.; good business. Cohan and Harris' Minstrels, with George Evans, the Honey Boy, 5; excellent co. and business. Dan Ward's benefit 6; good performance; fine business. Loie Fuller's Ballet of Light 12. Love Among the Lions 14. Sunnybrook Farm 17-19. Jacob P. Adler 21. J. E. Dodson in The House Next Door 24. Under Southern Skies 25, 26. Maude Adams in What Every Woman Knows March 2.——FRANKLIN SQUARE (Joseph A. Mack): Barney Gilmore in Dublin Dan 7-12; good co.; fine business. Thomas Jefferson in Rip Van Winkle 14-19. The Rays in King Casey 21-26. In Panama 28-5.——ITEM: Beginning 14, the Franklin Square Theatre will run dramatic and musical attractions at popular prices.

HAVERHILL.—ACADEMY (Will H. Stevens): Phil Ott's Comedians 7-9; very clever performances of The Man and the Mummy and The Boston Belle were given by this co. to good houses. Mr. Ott has eliminated the intermissions and gives one continuous act, which idea proved very acceptable. Mr. Ott's Dutch comedy work was well done and he received fine support. Madame Yale 10; gave a beauty lecture to a large audience of women. Vaudeville 14-19. Quincy Adams Sawyer 22. King Dodo 23, 24; given by the Wachusett Club.——ITEM: Mr. Stevens, the new manager of the house, has thoroughly renovated it, and under Mr. Stevens' management the Academy bids fair to become very prosperous.

ATHOL.—OPERA HOUSE (Albert Ellsworth): The Yale Stock co. 3-5; good co. and business in Princess of Patches, The Travelling Man, How Hopper Was Sidetracked, and The Country Girl. Whiteside-Strauss 7-9; good co. and business in In the Name of the Czar, St. Elmo, The Sign of the Crucifix.

NORTHAMPTON.—ACADEMY (R. L. Potter): Jefferson De Angelis in The Beauty Spot 8 pleased capacity house. Alden's moving pictures and vaudeville 4, 5, 10-15; have been filling in time successfully. Dockstader's Minstrels 17. Howe's pictures 19.

FITCHBURG.—CUMINGS (C. H. Webster): Clara Turner and co. Jan. 24-29; capacity houses matinee and night. Vaudeville 31-12; business good. Quincy Adams Sawyer 18, matinee and night. Leigh De Lacey and co. 21-26, with daily matinees.

LAWRENCE.—OPERA HOUSE (John R. Oldfield, res. mgr.): Israel Jan. 31; strong co.; large house. Phil Ott's Comedians 3-5 in The Man and the Mummy, and The Boston Belle; fair houses. Bright Eyes 14.

GLOUCESTER.—UNION HALL (Lothrop and Tolman): Moving pictures 7-12. Phil Ott's Comedians 17-19. Under Southern Skies March 7.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Bright Eyes 16. Cohan and Harris' Minstrels 19.

CLINTON.—OPERA HOUSE (J. Henry Sorel): Monte Thompson's Yale Stock co. 14-16.

MICHIGAN.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson): Ex-Governor E. W. Hoch delivered A Message from Kansas to a crowded house 4. House sold out for Howe's Travel Festival 9. O. E. Bee presents A Girl of the Mountains 10. Fisher's Exposition Orchestra 10. Rosar-Mason Stock co. 21-26. The Girl at the Helm March 5.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simcoe, res. mgr.): Girl from Rector's Jan. 31; excellent co.; played to capacity house. Gay Morning Glories 5 pleased good house. Miss Hunt's Lecture 8; was well received by capacity.

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KALAMAZOO.—ACADEMY (B. A. Bush): Bertha Kuna-Baker 7 (Y. M. C. A. lecture course); delighted capacity house by her reading of The Servant in the House.—FULLER (C. H. McGurrin): Jack Johnson 14. Paid in Full 22. The Great Divide 25.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): House of a Thousand Candles Jan. 31; fair co., to moderate business. Howe's pictures 10. The Girl from Rector's 11. Manhattan Stock co. 14-19.

TRAVERSE CITY.—STEINBERG'S GRAND (George S. Challis): House of a Thousand Candles 8; fine offering by an excellent co.; to fair business.—CITY OPERA HOUSE (T. C. Wilhelms): Dark.

OWOSSO.—THEATRE (A. H. Cohen, res. mgr.): The Girl from Rector's 7; clever co., to good house. Tempest and Sunshine 14. They Loved a Lassie 22.

BATTLE CREEK.—POST (E. B. Smith): Arsene Lupin 4; large house; highly satisfactory. A Girl of the Mountains 6, matinee and evening; large houses; greatly pleased.

JACKSON.—ATHENAEUM (H. J. Porter): Septimus Jan. 31; excellent co.; S. R. O. The Girl from Rector's 3 pleased large house. Lyman Howe's moving pictures 12, 13.

HANCOCK.—KERREDGE (Ray Kerredge): The Fox 3; small house; pleased. Paid in Full 5 pleased good house. Carl C. Cook Stock co. 7-12.

CADILLAC.—THEATRE (Tom Kress): The National Stock co. Jan. 31-5; fair business and pleased audiences. House of a Thousand Candles 10.

ALPENA.—TEMPLE (W. B. Roberson): House of a Thousand Candles 4; good attraction; fair co. and house; William Webb as Bates exceptionally good. Dougherty Stock co. 7-12.

PORT HURON.—MAJESTIC (Sam Hartwell): Cook Stock co. indefinite; pleasing good business. Mrs. Wiggs of the Cabbage Patch March 3. Polly of the Circus 4.

CHEBOYGAN.—CITY OPERA HOUSE (I. R. Erratt): The House of a Thousand Candles 5; good attraction, to fair business.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): Side Tracked 10. Lyman H. Howe 16. Graustark 21.

JEFFERSON CITY.—JEFFERSON (Richard Acel): The Girl Question 2; business good. The Newlyweds and their Baby 16.

MINNESOTA.

ST. PETER.—OPERA HOUSE (Ludeke Brothers): The Old Homestead 2 pleased to good business. Minstrels (local) 8. Girl Question 15. Traveling Salesman 26. Moving picture on dark nights to good business.

SAINT CLOUD.—DAVIDSON OPERA HOUSE (F. T. Davidson): The Gilded Fool 6; Ernest Fisher played the leading part; small but pleased house. The Traveling Salesman 13; large sale expected.

BRAINERD.—PARK OPERA HOUSE (F. G. Hall, res. mgr.): The Man of the Hour Jan. 29; well pleased big business. The Heir to the Hoorah 1 pleased fair house.

ROCHESTER.—METROPOLITAN (L. R. Lesher): The W. H. Ball 7-12. The Girl Question 19. The Traveling Salesman 22.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET (Henry L. Mayer): The Girl of the Golden West 4; good co. and business. The Prince Chap 12. Paid in Full 18. Cecil Spooner 28. The Third Degree March 1. The Prince of To-night 3. Florence Davis 11. The Three Twins 22. The Honeymoon Trail 23. J. E. Dodson in The House Next Door 25. The Time, the Place and the Girl April 8.

JACKSON.—CENTURY (S. C. Marshall): The Girl from Rector's 1; S. R. O. Coburn's Minstrels 6. The American Idea 9. Prince Chap 10. Paid in Full 15. Tim Murphy 16. The Third Degree 26.

MERIDIAN.—OPERA HOUSE (W. E. Jones): The Girl from Rector's 2; good co. and business. The Lyman Twins 4; poor business. The American Idea 10. A Stubborn Cinderella 12.

GREENVILLE.—GRAND (W. Isenberg): The Girl of the Golden West 8; to fine house. Prince Chap 14. Buster Brown 15. Paid in Full 19.

TUPELO.—OPERA HOUSE (E. W. Armstrong): Tempest and Sunshine 2 to small business.

COLUMBUS.—THEATRE (James W. Newby): Lyman Twins in The Prise Winner 3; good co.; big business. Tempest and Sunshine 8.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): Victor Morley and Bessie Clifford in The Three Twins Jan. 30, 31; supported by a good co.; both scored big hits; business excellent. Paid in Full 1; presented by a well balanced co.; pleased light business. Henry Woodruff in The Prince of To-night 4, 5; proved one of the most popular attractions of the season and crowded the house at every performance. The Soul Kiss 6. St. Louis Symphony Orchestra 9. Robert Edeson in A Man's Man 12. Louis Mann in The Man Who Stood Still 17.—LYCEUM (C. U. Philley): A Girl at the Helm 30-2; well presented by a large co.; pleased good business. Dave Marion's Dreamland Extravaganza 3-5; a good burlesque along original lines; Dave Marion scored heavily; olio exceptionally good; business excellent. Young Buffalo in New York 6-8. Jardin de Paris Girls 10-12.

HANNIBAL.—PARK (J. B. Price): Grau-Starr Jan. 31; co. and business good. Three Twins 4; good house; co. fine. St. Elmo 8; pleased two good audiences. The Third Degree 9. The Servant in the House 10. The Country Sheriff 12. The Newlyweds and Their Baby 15.

FULTON.—PRATT'S (Gaw and Newland): Montana 3; fair co. and house. College Singing Girls 21. Isle of Spice 25. Tempest and Sunshine March 4.

MACON.—LOGAN (H. E. Logan): Dark. Ballroom Boys March 2. Human Hearts 10. Vogel's Minstrels 19.

CARROLLTON.—WILCOXSON (W. H. Hutchinson): Shungapavis, Indian lecturer, 15. The Irish Senator 22.

MONTANA.

MISSOULA.—HARNOIS (C. A. Harnois): The Pixies Public Schools (local) 1, 2 pleased fair houses. Bernard Daly in Sweet Innisfallen 5; fair co.; fair house. Jeffries-Gotch combination 4 delighted a record-breaking audience. The Merry Widow 8. David Warfield 10.—FAMILY (C. A. Harnois): Fine houses 31-5. Resurrection 7-12.

BUTTE.—BROADWAY (James K. Haslet): Bernard Daly 6. Jeffries-Gotch 7. David Warfield 14-16. A Stubborn Cinderella 20. Olga Nethersole in The Writing on the Wall and Sapho 22, 23. The Wolf 27, 28. Louis James March 6, 7.—FAMILY (G. N. Crawford): Cornell Stock co. 6-12 in Queen of the Highway. Reaping the Harvest 13-19.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): Henry Woodruff in The Prince of To-night Jan. 31, 1; offered an excellent performance to crowded houses. The Morning After the Night Before 2-4; good, to good houses. Brewster's Millions 5; good, to crowded houses. The Soul Kiss 9. The Girl Question 10. St. Elmo 11, 12. In Wyoming 13, 16. Louis Mann 18. Robert Edeson 19. Lillian Russell 24.—LYRIC (L. M. Gorman): Captain Swift 31-5; very good, to capacity houses. Under Two Flags 7-12. The Young Mrs. Winthrop 14-19.—ITEM: Mr. Denthorne, the new leading man at the Lyric, arrived in the city and will begin rehearsals for The Young Mrs. Winthrop 7.

FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup): Vernon, hypnotist, had good business Jan. 31-5. Brewster's Millions 4; excellent attraction to capacity business. In Wyoming 11. The Climax 4.—ITEMS: Good opening here for first-class attraction during week of March 7. Good musical comedy of comic opera assured of big business.—Manager McClellan, of Luna Park, visited the Brewster's Millions co. here en route from Minneapolis to Denver.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): Girl Question comes 12. House of a Thousand Candles 24.—ITEM: Manager Lowry claims it is almost impossible to get attractions at present for good one-night stands.

NORFOLK.—AUDITORIUM (M. W. Jencks): Dark 1-7. National Stock co. 7-9; canceled. Chic Perkins 11, 12. St. Elmo 14.

YORK.—OPERA HOUSE (W. D. Fisher): House of a Thousand Candles 1 pleased good house.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Henry Clay Barnabee and Tom Karl, assisted by Charlotte Gunn and Samuel L. Studley, presented a fine concert programme 7; small house against extreme cold weather. Sherman and Washburne's pictures and vaudeville 9-11. Phil Ott's Comedians 14-18.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus.-mgr.): Sherman's moving pictures 9; pleased big business. Same 12. Leigh De Lacy Stock co. 14-19.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Howe's moving pictures 5; good business; entertainment better than ever.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE: Cohan and Harris' fine co. appeared 3 in The Yankee Prince before a large and appreciative audience. Tom Lewis as the old prizefighter Steve Daly very easily carried off the honors of the evening. Richard Carle gamboled through Mary's Lamb 4 before a record house; in fact the box-office stopped selling tickets before the curtain rang up. Al. H. Wilson appeared 5 in Mets in Ireland, for the benefit of the local lodge of Eagles; the performance was very satisfactory to a large audience. John Drew comes 17. The Soul Kiss 19.—ITEMS: The Trent gave a fine bill the week of Jan. 31-5 and on Saturday night a new record was made, over twenty-three hundred people being present. Albert Whelan, the Australian entertainer, made the big hit.—The State Street continues its success and for this week the Three Demons are the strong attraction.—When the box opened Wednesday morning for Mrs. Fiske there was such a crowd waiting that the greater part of the house was sold in a couple of hours' time.—Mr. Whelan closed his American tour here 5 and goes to Europe this week, and upon his return will open his tour at the Trent Sept. 26.

ALBERT C. D. WILSON.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Illness compelled Al. H. Wilson, who was to appear in his new play, Mets in Ireland, to cancel his engagement 4. The big vaudeville attraction put on 10 gave every evidence of pleasing a well filled house. Moving pictures continue the attraction on dark nights. The Girl from Rector's 26.—ITEM: Additional strength is given the bill at the Majestic by the appearance of Helen Joyce, a singer from Philadelphia.

PATERSON.—LYCEUM (Francis J. Gilbert): Presented The Singer from Leipzig (local) Jan. 31-2 to good houses. In the Bishop's Carriage (return) crowded the house at each performance 3-5; co. pleased. Martin's U. T. C. 7-9 drew the usual audience, which never seem to tire of it. The Call of the Wild 10-12 drew well filled houses; the co. giving good satisfaction. In Panama 14-16. Under Southern Skies 17-19.

BAYONNE.—OPERA HOUSE (A. H. Woods): The House of a Thousand Candles 7-12 to fair business. The Cowboy and the Lady 14-19.

RED BANK.—LYCEUM (Fred Frick): Carnival of Sports 14. St. Elmo 16. Wills Comedy co. 21.

NEW YORK.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): Helen Grayce, supported by Rogers Barber and a splendid co., drew capacity 3-5 in the Palace of the King. The Toast of the Town, The Marriage of William Ashe, and When Knighthood Was in Flower. Eva Tanguay in The Follies of 1909 4; drew the largest house of the season and the offering proved one of the most entertaining. The star was at her best and excellent support was accorded by Bessie Clayton, Will Philbrick, Arthur Deacon, Josephine Whittell, Billie Reeves, William Bonnell, William Schrode, and Evelyn Carleton. Elsie Ferguson in Such a Little Queen 10.—ITEMS: The Lyceum is dark 6-19, the longest period of idleness in the history of that house during the course of a regular season. Business has been excellent and a strong finish for the season is looked for.—Major A. C. Leaming, whose theatrical page has been a feature of the Elmira "Advertiser" for the past two years, has retired from that paper and returned to the Lexington, Ky., "Courier."—Elmira Elks held a social session in the Lyceum Theatre Building 9, which was attended by many theatrical folks. The Elks are erecting an imposing clubhouse on Market Street, which, when completed, will be among the most conspicuous clubhouses in the city.—The McCoy Stock co. has closed.—Harry G. Willard has leased the Wilson Theatre, Williamsport, Pa.—George Lyding, recently musical director of the Mozart Theatre Opera co., has assumed a similar position with the Lucia Nola Opera co.

J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. W. Samson 7, 8. James K. Hackett gave a virile impersonation of Maurice Brachard. Marie Wainwright and Frederick De Belleville brought dignity to their parts. The engagement was well attended. Such a Little Queen, with Elsie Ferguson, 10-12; was well received by large and representative audiences; Miss Ferguson won instant recognition by her very clever work; the supporting co. was excellent. Robert Hilliard in A Fool There Was 14-16.—BAKER (D. M. Cauffman): The Lytell co. in Mrs. Dane's Defense 7-12; gave an excellent presentation; Mr. Lytell's Sir Daniel was one of the best this popular young actor has given, while Miss Emmett was given an excellent opportunity for emotional work; the entire cast was good; business good. The Dictator 14-19.—COOK'S (F. G. Parry): His Last Dollar; an exciting racing comedy, played to good business 7-9. James A. Higgins played the leading role; supporting Mr. Higgins was Clare Armstrong, a young actress, with considerable talent; Marjorie Allison and John D. Webb both contribute capable support. Richard Jose in Silver Threads 10-12 was well received, and was supported by a co. that is fully equal to all demands. Wanted by the Police 14-16.—CORINTHIAN (H. G. Jacobs): Mardi Gras co. 7-12 was one of the largest in the burlesque circuit; two musical farces were given, loaded with humor and acted by competent comedians; big business.

E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): St. John's School, a local military academy, presented The Brigand of Bellomar, a musical comedy by amateur authors, to large and well pleased house 3. Raymond Hitchcock in The Man Who Owns Broadway to S. R. O. 4. Boston Symphony Orchestra to capacity 5. Elsie Ferguson in Such a Little Queen delighted large audiences 7-9. James K. Hackett 10. Robert Hilliard 11, 12. Al. G. Field's Minstrels 13. Jacob Adler in The Merchant of Venice 14. Children of Destiny 17-19.—BASTABLE (S. Bastable): David Higgins scored again in his greatest success, His Last Dollar, 3-5. Way Down East to big business 7-12. Charley Grapewin 14-16. Wanted by the Police 17-19.—ITEMS: Business at the Wieting Jan. 31-5 was very large. The first night of Follies of 1909, the engagements of Raymond Hitchcock and Boston Symphony Orchestra the house being sold out, and large houses the remaining nights. Frank Gilmore, leading man for Elsie Ferguson, was entertained during his stay.

R. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): The Geisha by local musical union was repeated 4 and drew S. R. O. Performances for benefit of W. H. Smith, who so successfully staged the production. Laurence Irving and Mabel Hackney in The Affinity 5. Sale for matinee unusually heavy and at advanced prices, but as Mr. Irving was indisposed the house was forced to return the admission fees, and thereby greatly disappointed many patrons from out of town. The Man on the Box 8; very good co. and business; Wilmer Walter and Louise Langdon particularly good. Mollie Bawn 12; canceled. Way Down East 15. Hamilton College Mandolin and Glee Club 17.—SACRED HEART AUDITORIUM: The three-act comedy, The Snowball, presented by the Sacred Heart Dramatic Club, 2; to an audience of more than 1,000, and was very well received; following are among those having parts: Joseph Bourcy, William De Marse, John Cleary, Agnes Bauer and Anna and Mabel St. Armon.—ITEMS: The Snowball will be given at Brownville 9.—Earl Luckerman has been secured as soloist for the Home Minstrels to be produced soon.—The S. H. Dramatic Club will produce a new play in May.—The Runaway Girl will be presented here by the Watertown Musical Union, under the direction of W. H. Smith, during May.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: The Taylor Stock co. Jan. 31-4 closed a very successful week. Plays: Reaping the Harvest, From Farm to Factory, Ten Nights in a Barroom, Falsely Accused. Al. G. Field's Minstrels 5; good; packed house. Robert Hilliard in A Fool There Was 7; excellent; good business. Chicago Stock co. 8-12; fair. Plays: The Lost Trail, The Missourians, Clothes, St. Elmo, Genesee of the Hills, Toll Gate Inn. Under Southern Skies 14. Yaquinta Club Minstrels (local) 15.

SARATOGA SPRINGS.—BROADWAY (Fred C. Mallory): The Wizard of Wiseland 4 drew fair and well pleased audience. Nat Phillips as Ikey Goldenberg was a scream from start to finish. The Final Settlement 18.—ITEM: During the lull in theatricals the Broadway is being thoroughly equipped with all the latest electrical appliances. A new stage door has been laid and the house thoroughly renovated.

PALMYRA.—OPERA HOUSE (H. L. Averill): Gibson Family Reunion (local), for benefit of King's Daughters, under the direction of Taletta Roberts, of Wilkes-Barre, 3, 4; very good, to big business. Pictures and Theodore Tenny, ventriloquist, and Vera Anderson, soloist, 5; packed house. Wilmer Walter in The Man on the Box 11. Pictures and the Great Walsh 12. Martin's U. T. C. 15, matinee and night. Ingomar 23.

OSWEGO.—RICHARDSON (Frank R. Foster): The Man on the Box 8 (matinee and night); fair co. and business. Richard Jose in Silver Threads 9; fair co. and poor business. Way Down East 14. Hamilton College Glee Club 15. The Man of the Hour 26.—ITEM: O. R. Hathaway, of Middletown, N. Y., lessee of the Richardson, was in this city 4, 5, the guest of Manager Foster.

AUBURN.—NEW JEFFERSON (Reis Circuit Co.): Man on the Box 12; good house. Such a Little Queen 14. Al. G. Field's Minstrels 16.—BURTIS AUDITORIUM (J. N. Ross): Dark 7-12. Beauty Spot 16.—BURTIS GRAND (J. N. Ross): Harcourt Comedy co. 7-12; good business. Plays: Man Without a Country, Pards. Harcourt Comedy co. 14-19.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Emma Bunting Chicago Stock co. indefinitely. Al. G. Field's Minstrels 11; good.—MOHAWK (Charles Taylor): Pads and Follies co. 10-12; pleased good houses. Mardi Gras Beauties 13-15; well received; business in stock and burlesque good in this city.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clark): Howell-Keith Stock co. in A Jealous Wife, A Soldier's Vow, Lena Rivers, The Mountain Idol, Slaves of the Orient, East Lynne, The Cowboy's Sweetheart, Across the Desert Jan. 31-14; pleased good houses. Dockstader's Minstrels 14.

SODUS.—NEW OPERA HOUSE (Mills Brothers): Man on the Box 4; large house and good production. Benefit entertainment 14 for Sodus Grange. Martin's U. T. C. 21. Wizard of Wiseland March 2.—ITEM: Time is middle of March even, which is the first this season here. Business has been good.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haltz): U. T. C. Jan. 29; matinee and night; to packed houses. Flight of Princess Iris canceled on account of illness of Marshall Wilder. Manager Haltz continues to run moving pictures Saturday and Monday nights to good business.

COHOES.—NEW THEATRE (Spreter and Menard): The Walter D. Nealand Stock co. in Mrs. Temple's Telegram 7-12, to capacity at every performance. The co. has made good and great credit is due to Mr. Nealand. The Squaw Man 14-19, to be followed by The Bachelor's Honeymoon.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman): Mora Home Talent Minstrels gave a good performance to capacity house 8. The Man on the Box 10. Molly Bawn 22. Uncle Tom's Cabin 28. Moving pictures on all dark nights.

GLOVERSVILLE.—DARLING (Will E. Gantt): The Wizard of Wiseland 3 drew good house; performance fair. Girl from Rector's 10. Henrietta Crossman 25. Final Settlement 26. Girl from U. S. A. March 8. Stetson's U. T. C. 10. Soul Kiss 11. Climax 17.

PLATTSBURG.—THEATRE (M. H. Farrell): The Mallory co. in David Garrick 8; A Soldier of France 9; good co.; fair business. The Holy City 17. Way Down East 18.

CORTLAND.—THEATRE (L. M. Dillon): Laurence Irving in The Affinity 5; excellent co., to good business. U. T. C. 11. Man on the Box 14. Elsie Ferguson 17.

HERKIMER.—OPERA HOUSE (Ben Schermer): Al. W. Martin's U. T. C. 10. Vaudeville and moving pictures on dark nights, to big business.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): The Man on the Box 8; fair performance; poor business. Silver Threads 7; pleased fair house.

ROME.—LYRIC (R. J. Gatley): The Man on the Box 7 pleased a large house. Mollie Bawn 9. Al. Field's Minstrels 14. Jefferson De Angelis in The Beauty Spot 15. The Fortune Hunter 21.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman): The Sterling Jubilee Quartette Jan. 22; fair concert to good business. The Mummy and the Humming Bird 4 pleased fine audience. Mildred and Houciere 10; canceled.

GENEVA.—SMITH (F. K. Hardison): Elsie Ferguson 15. Man on the Box 16. Al. G. Field 17. Man of the Hour 26.

NEWBURGH.—ACADEMY (Fred M. Taylor): Al. G. Field's Minstrels 4, to S. R. O.; pleasing performance. Moving pictures 7-12, to crowded houses; pleasing performance. Chicago Stock co. 14-19.

KINGSTON.—OPERA HOUSE (C. V. DuBois): The Final Settlement 12. Partello Stock co. 14-19. Girl from Rector's 23.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co.): Out in Idaho 10.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer): Mummy and the Humming Bird 6; very small house. North End Social Club Minstrels 8; S. R. O.; best of satisfaction. Dockstader's Minstrels 10.

GLENS FALLS.—EMPIRE (J. A. Holden): Field's Minstrels 8; S. R. O.; excellent satisfaction. Holy City 14. The Girl from Rector's 15. Way Down East 21.

LYONS.—MEMORIAL (Burt C. Ohmann): The Man on the Box 9 pleased a fair house.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss): The Marion Stock co. opened with Why Jones Left Home 7-12, to capacity houses. The Golden Butterfly 13.—ITEM: The city having recently acquired the Auditorium, S. A. Schloss has closed a lease for the property, which will be greatly improved and give to Asheville one of the finest and most commodious playhouses in the South. Lease to become operative next Fall.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): Black Patti Troubadours 1; very good co. to fair business. Hutton-Bavey Stock co. 31-5; very good co. to large business entire week. Plays: Twixt Love and Honor, Lena Rivers, Three of a Kind, Thelma, Kentucky Night Riders, Tempest and Sunshine Saturday matinee.

GOLDSBORO.—MESSENGER OPERA HOUSE (S. A. Schloss): Richards and Pringle's Minstrels 8; fair, to poor business.

NORTH DAKOTA.

WILMINGTON.—ACADEMY (S. A. Schloss): Richard and Pringle's Minstrels 9. St. Elmo 14. The Girl from Rector's 15.—ITEMS: Attractions are not so plentiful as they might be, though traveling managers report business throughout the South much better than earlier in the season.—Manager Schloss has secured a five-year lease of the Auditorium at Asheville, and will immediately proceed to put it in first class order. This house has a seating capacity of 2,500 and is very conveniently located in one of the best paying cities in the South.

WAHPETON.—OPERA HOUSE (Ed. Tierney): Ernest Fisher in The Heir to the Hoorah 4; fair house and good co.

JAMESTOWN.—OPERA HOUSE (Morris Beck): High School Lecture Course 10. The Girl That's all the Candy 12.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): Grapstark, featuring Edna Von Loke, 3; drew good house and gave the greatest satisfaction. The support was very good. The Traveling Salesman 8; drew the largest house of the season. Rosalind Coughlin and Harriett Sheldon in the leading woman roles made the biggest kind of hits. The male roles of the cast were in most excellent hands. Dixie, the Hired

GEORGE
LYDECKER
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Mon. 12.—ITEMS: Steve Kennedy, who for many years was manager of the Kennedy Sisters' repertoire co., has leased the *Lyric* Theatre and will run stock cos. a portion of the time.—Rosalind Coughlin opened my sixteenth autograph album.—C. B. Holliday, of the Himmelein advance forces, is still detained by the dangerous illness of his father, who sustained a second stroke of paralysis.

WILLIAM H. McGOWN.

LIMA.—FAUROT (L. H. Cunningham): Hyde Theatre Party Jan. 31-5; did excellent business, drawing capacity daily. Burr McIntosh delivered his illustrated lecture, Our Country and Its Future, in a convincing manner to an attentive and appreciative audience 6. A Gentleman from Mississippi 7, with Burr McIntosh, Will Deming, Mary Moran and an excellent supporting co.; greatly pleased capacity. The Thief 11. Lyman Howe's moving pictures 12, 13.—ITEMS: After twelve curtain calls following the third act of A Gentleman from Mississippi, both Mr. McIntosh and Mr. Deming responded with short speeches.—Frank McGinnis, known professionally as William Walcott, who is the leading Peabody with A Gentleman from Mississippi, is a Lima man. This is Mr. McGinnis' first appearance professionally in his home town and he was given a very hearty welcome.—A large number of Lima people attended the grand opera season at Cincinnati 31-5.—Theatregoers are looking forward with keen pleasure to the engagement of Grace Van Studdiford, who comes to Lima in The Golden Butterfly in the near future.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus.-mgr.): Grace George in A Woman's Way 2; play and presentation were fine and delighted a large audience. Dr. Ludwig Wullner 3 gave an excellent concert in German to light house. Graustark 5 pleased good matinee and fair night business. The Thief 8; satisfactorily presented and pleased light patronage. Margaret Anglin in The Awakening of Helena Richie 10. The Golden Girl 14. Go-Won-Go-Mohawk 19.—GRAND (Springheld Theatre Co.): Culhane's Comedians Jan. 31-12; co. is gaining favor with the patrons and business has been good. Plays: Tried for Her Life, The Midnight Alarm, The Straight Road, A Gypsy Girl's Romance, Du Barry, The Battle of Life, Lena Rivers, Sapho, Two Irish Hearts.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Howe's pictures 3 pleased good attendance. Polly of the Circus 7; fine business and attraction. Daniel Boone on the Trail 8 delighted the top of the house as well as some of our local reporters. A Gentleman from Mississippi (Burr McIntosh) 11. Underlined: Elsie Janis in The Fair Co-ed, The Servant in the House, The House Next Door, The Third Degree.—GRAND (O. L. Elsler): McFadden's Flats 7-9 attracted quite an audience during the sojourn here. Pierre of the Plains 10-12. A Knight for a Day 14-16. David Higgins in His Last Dollar 17-19. Monte Cristo 21-23. The Mummy and the Humming Bird 24-26. Human Hearts 28-March 2. Buster Brown 3-5.

YOUNGSTOWN.—PARK (John R. Elliott): The Man of the Hour 3 pleased good houses. A Gentleman from Mississippi 9. Polly of the Circus 10. Daniel Boone on the Trail 11, 12. Kyrle Bellew in The Builder of Bridges 13.—OPERA HOUSE (Joseph Schagrin): Three Weeks 3-5; gave fair satisfaction to good houses. Ward and Vokes 7-9 pleased fair houses. McFadden's Flats 10-12. Pierre of the Plains 14-16. Via Wireless 17-19.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Nancy Boyer Stock co. Jan. 29-5; good houses; pleased. Plays: Pals, The Girl from Out Yonder, Polly Primrose, Sweet Clover, A Woman's Hour, The Bells, Trooper Billie, with Tempest and Sunshine and A Secret Marriage at matinees. Polly of the Circus 9. Daniel Boone on the Trail 10. The Climax 26. Buster Brown March 2.

ASHTABULA.—LYCEUM (S. F. Cook): The Toymakers 5 gave very good production to a large house. Elks' Concert 8, under direction of local lodge; very good, to fair business. Stetson's U. T. C. 9; exceptionally good co. and good business. Paid in Full 15.—ITEM: Martin L. Anstead, former leader of the orchestra, appeared 8 in Elks' Concert co. He was welcomed with a great ovation.

PIQUA.—MAY'S OPERA HOUSE (Charles B. May): Hyde's Theatre Party 7-12 opened with Monday Lark to big business; good performance. Other plays: St. Elmo, Gilded Vice, Bashful Waters, Rose Hosp, A Scrap of Paper, Amy, the Country Girl, and The Texan. The Traveling Salesman, Soul Kiss, Graustark, and Buster Brown underlined.

PORTSMOUTH.—GRAND (C. F. Hisler): The Traveling Salesman 4 played to two capacity houses. Howe's moving pictures 5; best ever; played to a big matinee and fair business in the evening. Byrne's Eight Bells 6; business poor. The Time, the Place and the Girl 11. Black Patti 14. A Pair of Country Kids 15. A Gentleman from Mississippi 19.

FINDLAY.—MAJESTIC (C. L. Gilbert): A Girl of the Mountains 3; fair house and attraction. The High Rollers 8 pleased a good house. The Traveling Salesman 19.—GILLETTE (William Larkins): The Manhattan Theatre co. Plays: The Messenger Boy, A Celebrated Case, The Opera Singer; satisfactory.

BUCYRUS.—OPERA HOUSE (W. F. Gebrisch): Four Artists Concert co. (auspices of the King's Daughters) 1 pleased capacity. Farmers' Institute 7, 8 to very large attendance. High Rollers 10. Lecture (auspices of the King's Daughters) 23. Home Talent 22. Climax 28.

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Seavelle): The Man of the Hour 3 excellent co. and business. Eight Bells 5; successful engagement in every way. The Time, the Place and the Girl 9. A Knight for a Day 10. Dark 14-19.

NORWALK.—GILGER (W. A. Roscoe): Howe's moving pictures 5 pleased satisfactory returns. Daniel Boone on the Trail 7, to small but enthusiastic audience. The Toy Makers 8; were well received by medium sized house. The Traveling Salesman 14. The Climax 18.

POMEROY.—OPERA HOUSE (J. M. Kaufman): The National Stock co. 7-9; playing A Man from Japan, A Wife's Peril, and Gentleman Jack; to good business. A Pair of Country Kids 14. Dixie Jubilee 18. Gabriel R. McGuire March 9.

VAN WERT.—AUDITORIUM (J. Frank Homan): The Toymakers 15. Eddie Foy in Mr. Hamlet of Broadway 16. Traveling Salesman 24. Soul Kiss March 2. Norman Hackett in Classmates 12. Graustark 18. Buster Brown 21.

WILMINGTON.—EBINGER GRAND (W. Eblnger): Rentfrow Stock co. Jan. 30-5; fair co.; good houses all week. The Three Twins 7 to S. R. O. Lowery and Morgan's Big Minstrels 13. Moving pictures on off nights.

NEWARK.—AUDITORIUM (Will D. Harris): The Traveling Salesman 2 to S. R. O.; largest house of season; co. fair. Eight Bells 4; fair business. The Knight for a Day 5; good business; pleased. The Golden Girl 11.

URBICHTVILLE.—CITY OPERA HOUSE (Elvin and Van Gorman): Ye Colonial Stock co. opened 8-12 in A Yale Cowboy to capacity. Plays for balance of week: Slaves of the Orient, A Royal Prisoner, St. Elmo, East Lynne.

STEUBENVILLE.—GRAND (A. M. Morley): The Third Degree, with excellent cast, delighted capacity house 7. The Thief 24. Santanelli 8-12. George Sidney 25. Graustark 28. Al. Wilson March 1.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doerlghty): High Rollers 4; to fair house. The Traveling Salesman 12. Colonial Stock co. in The Other Girl 14. Eddie Foy in Mr. Hamlet of Broadway 17.

ELYRIA.—THEATRE (H. A. Dekeman): C. W. Randall's Ten Merry Youngsters and all-star vaudeville 7-12 to good business, giving splendid satisfaction. The Traveling Salesman 15. Polly of the Circus 16.

IRONTON.—MASONIC (B. F. Elsberry): A Knight for a Day Jan. 28 pleased crowded house. Elks' Minstrels (local) drew large houses 3, 4. A Pair of Country Kids 17. A Gentleman from Mississippi March 8.

DELPHOS.—STREETER'S OPERA HOUSE (F. H. Straup): Majestic Stock co. in Carter of Lazy Y 4; co. fine; pleased fair house; one of the best of season. Fanners Institute 14, 15. Keith Stock co. 28-March 5.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): His Lordship (local) 2, 3. Charley Grapewin in Above the Limit 5 pleased capacity. Elks' Minstrels 8, 9.

MARIETTA.—AUDITORIUM (L. M. Lochs): A Knight for a Day 2; fair co. and business. Pinafore (local) 3, 4; good; to good houses. Dark 7-14.

CANAL DOVER.—BIG FOUR OPERA HOUSE: Time, Place and the Girl 8; R. O. at advance price; fine performance. Colonial Stock co. 14-19.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): A Knight for a Day 4; good co.; fair business. Wrestling Match 11. The Eight Bells 15. Guy Stock co. 21-26.

CAMBRIDGE.—COLONIAL (Hammond Brothers): A Knight for a Day 3; good house; nice attraction.

WARREN.—OPERA HOUSE (John J. Murray): In Idaho 2; fair house. The Man of the Hour 4; good co. and house.

TIFFIN.—OPERA HOUSE (C. F. Collins): Dark Dec. 31 to Feb. 5. The Toymakers 11.

OKLAHOMA.

BARTLESVILLE.—OKLAH (John Flinn): Polly of the Circus 3; good co. and business. The Red Mill 8; pleased 8. R. O. Ole Olsen 5; fair; to poor business. Primrose Minstrels 9. W. B. Patton 12. The Prince of To-night 15. The Third Degree 17. The Servant in the House 19. King Dodo March 1. Elks' Minstrels (home talent) 14, 15. Lillian Russell later.

M'ALESTER.—BUSBY (A. B. Estes): Local talent in Friday Afternoon in a Country School 3. Red Mill 7. Servant in the House 8. Wine, Woman and Song 9. Primrose and West 11. Lillian Russell 12. Round Up 14-16. Merry Widow and the Devil 17. The Third Degree 19.

GUTHRIE.—BROOK'S OPERA HOUSE (J. M. Brook): The Red Mill 2; excellent; to S. R. O.; not a dull minute during the evening. Tim Murphy 6 in Cupid and the Dollar; excellent co., to a large and well pleased audience.

SHAWNEE.—BECKER (John Franing): The Vendetta Jan. 31; poor co. and business. Tim Murphy in Cupid and the Dollar 7.

PENNSYLVANIA.

SCHANTON.—LYCEUM (C. L. Durban): Richard Carle in Mary's Lamb 3; co. excellent; good business; house would have been packed if the weather had been favorable; Mr. Carle always draws well here; at the end of the second act, after long and insistent applause, he was obliged to respond with a happy little curtain speech; George Bornes as Allan Townsend, Violet Seaton as Phyllis Atwood made well merited hits, receiving many encores, and Julia Ralph as Miranda Lamb and Adele Rafter as Sylvia Montrose merit special mention; the others: Sylvian Langlois, Abbott Adams, Joseph O. Cadman, Drury Kingsley, Anna Orr, Marion Dean and Rita Stanwood; the chorus was very good, especially the Dutch Girls. Mrs. Fiske and her Manhattan co. in Salvation Nell 5; the strongest and most evenly balanced co. of the season, to a capacity house; although Mrs. Fiske has not been here in a number of years, she has not been forgotten by her many admirers, and was given a hearty welcome when she appeared, and was accorded many enthusiastic curtain calls at the end of each act; she was ably supported by Holbrook Blinn as Jim Platt, Alice John as Hallelujah Maggie, Grace Shanley as Susie Calahan, Winifred Voorhees as Myrtle Odell merit special mention; the others: R. V. Tucker, W. T. Clark, Robert Trent, John Dillon, T. Carroll, E. F. Nagle, R. M. Downing, N. D. Phillips, Mark Ross, F. Foley, L. Short, William De Vere, H. R. Chase, E. Brewster, A. Shaw, H. Davis, H. Williams, D. Gillmore, C. Henderson, J. Mangill, T. Bird, Mary Maddern, Lelia R. Tyler, Gilda Vareal, Mabel Reed, May Barton, Petra Folkman, Mabel Reed, Marion Shanley, Margaret Anderson, Jeanette Henry and Corinne Ford; the scenery was the most realistic ever seen here, especially in the third act. Adler's Yiddish co. 17. U. T. C. 19.—ITEMS: Violet Seaton, who played the part of Phyllis Atwood with the Mary's Lamb co., is a Scrantonian, and on her appearance was given a warm welcome.—B. K. Bimberg, who has leased the Arcade, on Wyoming Avenue, for a vaudeville house and roof garden, has been ill for some time in New York, but has recovered sufficiently to come here the week of 14 to sign the contracts, so that the work on the theatre will commence at once and by Summer Scranton will have her first roof garden.

READING.—ACADEMY (Phil Levy, res. mgr.): A Dream of Mysticland (local) 4, 5, with matinee 5, to three very large audiences. The production was elaborately staged and above the standard of amateur attempts. Ammon Hirsh made a hit in the leading masculine role. Pearl Haines, a talented little miss, was featured as a co-star. A co. of 300 participated in the various choruses. The Yankee Prince, with Tom Lewis, 8, to a large and appreciative audience; the entire performance was characterized by dash and spirit. Tom Lewis certainly did make good and was accorded a curtain call at the end of the second act. Charles King filled George M. Cohan's original role of Percy Springer quite acceptably. Sherman Wade as John Faban was very amusing. The excellent cast included Jack Raffael, Purnel B. Pratt, Frank Hollins, J. Jiquel Lance, R. Emmett Leuson, Lola Hoffman, Lila Rhodes, Mildred Elaine, Elsie Alta, William Leyle, Jack Klendon, Donald Crisp, Arthur Engel, Ralph Leonard, Joe Leslie. A Jolly American Tramp 12. Al. Martin's U. T. C. 14. John Drew in Inconstant George 16. The California Girls 19.—ITEMS: Elbert Hubbard, of Roycroft fame, entertained a large audience in Rajah Temple 9 with his heart-to-heart talk on "Untapped Reservoirs." Mr. Hubbard has an enthusiastic following in this city, in whom he has more than an ordinary interest.—S. William Stevenson, of this city, has been appointed treasurer of the Grand Opera House, vice Louis Ancell, resigned.—The Penn Wheelmen, a local organization, will present their annual play at the Academy 28, March 1. Indications point to two large audiences.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Burger's Fourth Regiment Band 4; Aaron W. Rahleman conductor; gave an excellent concert to a full house; the soloists were Herbert L. Clark and Leo Zimmerman, of Sousa's Band, and Guido Ferrari, vocalist, of Philadelphia. George M. Cohan's The Yankee Prince 7; with Tom Lewis and good co.; pleased a capacity audience. Mrs. Fiske in Salvation Nell 8; delighted a large house; it was one of the finest pieces of realism ever seen here and Mrs. Fiske again proved that she is the leading emotional actress of this country; of the excellent co. the work of Holbrook Blinn, W. T. Clark, Alice John and Winifred Voorhees deserves special mention. The Soul Kiss 12. Kirk Brown co. 14-19.—ITEMS: The local lodge of Elks held their annual banquet at the Stevens House 8. Hon. Frank B. McClain was toastmaster, with responses by Prof. J. W. Lansinger and Colonel John M. Groff, J. H. Kelly, of Harrisburg Lodge, and Sam J. Curtis, who was appearing at the Family Theatre, sang songs.—Raymond L. Myers, formerly violinist in the Fulton Orchestra, is now conductor of the Lancaster Symphony Orchestra.

HARRISBURG.—MAJESTIC (H. C. Mirick, res. mgr.): Elsie Janis in The Fair Co-ed 3; the house was filled to its capacity and pleased; the principals were of more than ordinary merit, and Miss Janis was, as usual, chic and charming. Mrs. Fiske in Salvation Nell 4; the house was a good one, and the event was a notable one; the co. was strong and well balanced; seven years have passed since Mrs. Fiske last appeared in this city. Kirk Brown and a good co. in stock plays opened to a good house for a week stand 7; and the houses have been good for the earlier part of the week. Mr. Brown is an annual visitor to this city, and has a large following. The Soul Kiss 14.

PITTSTON.—BROAD STREET (Thomas M. Gibbons): Al. H. Wilson in Meta in Ireland Jan. 31; excellent co. and gave good satisfaction to fair-sized audience. Al. G. Field's Minstrels 1; excellent co., to S. R. O.; best he has ever given here. Soul Kiss 2; fair performance, to a very large audience. Dark 7-12.

TARENTUM.—NIXON (C. N. Reed): Daniel Boone on the Trail 5; fair performance and house. For Her Brother's Sake 7. Buster Brown 10. A Trip to the Moon (local) 11, 12. The Power of Truth 15. A Jolly American Tramp 26.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Daniel Boone on the Trail 2; good attraction and business. The Servant in the House, with Tyrone Power, 3; splendid performance, to capacity. The Girl from U. S. A. 4; fair attraction and business. Monte Carlo Girls 5; poor attraction, to fair business. The California Girls 7; fair attraction and business. The Soul Kiss 8; fair performance, to good business. The Power of Truth 10. For Her Brother's Sake 11. Buster Brown, with Master Reed, 12.

CONNELLSVILLE.—SOISSON (Fred Robbins): Time, the Place and the Girl 4 to packed house; fair co. The Convict's Daughter 5, matinee and night, to good houses; pleased. The Servant in the House, headed by Tyrone Power and Henry Miller, associated players, 8; season's finest and most artistic offering to capacity. Daniel Boone 9 to fair attendance. The Third Degree 11. High Rollers 15. Buster Brown 16. Orpheum Minstrels 17-19.

GREENSBURG.—ST. CLAIR (A. G. Wible, res. mgr.): Eight Bells Jan. 27 pleased large audience. The Time, the Place and the Girl 3; two performances; drew large houses; co. very satisfactory. California Girls 5; poor performance, to small audience. The Servant in the House 7; very capable co., to best house of season; Tyrone Power's work exceptionally fine. The Third Degree 12. St. Elmo 14.

ALTOONA.—MISHLER (J. C. Mishler): The Servant in the House 4, 5; large business. The Soul Kiss 7; crowded house. The California Girls Burlesquers 8; good receipts. The Monte Carlo Girl Burlesquers 10; fair attendance. The Power of Truth 11; good patronage. For Her Brother's Sake 12. White Rats of America Vaudeville 14, 15-19. St. Elmo 16, 17. Yankee Prince 18. Ward and Vokes 21. Al. Wilson 22.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): U. T. C. Jan. 2; big business. A Wise Boy 4; co. fair and moderate patronage. Where There's a Will, a play by Maurice Campbell, said to be adapted from the French, received its initial production here 5 before a large audience; the play was fairly well received and the principals portrayed their different characters admirably.

DANVILLE.—OPERA HOUSE (C. F. Edmondson): For Her Brother's Sake Jan. 29; poor; to fair business. Widow McCarty 2; poor; to poor business. The California Girls 10 (return date). The Champlin Stock co. 21-26. The Third Degree 28.—ITEM: With the known reputation of the Champlin Stock co. in this place it is expected that they will do a record breaking week's business here.

MAUCH CHUNK.—OPERA HOUSE (P. J. Mulheran): The Price and Butler cos. Jan. 31-5; were well received by large houses; very good co., playing the following: A Neglected Wife, Lena Rivers, Thorne and Orange Blossoms, The Scarlet Letter, St. Elmo, Wrongdoer, The Runaway Tramp; matinee, Over the Hills to the Poorhouse; Miss Nelson and Her Pickaninnes in specialties were very good.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): The Country Club (benefit of Red Men Lodge) 3 pleased S. R. O. house. Chauncey Olcott in Ragged Robin 10. Al. Wilson in Meta in Ireland 22.—ITEM: The Grand, which is one of the Reis' circuit houses, will open 14-19 present vaudeville from the Lauchland co., and will in future present both drama and vaudeville.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown): The Mortimer Snow Stock co. in The Girl of the Golden West 7-12 pleased good business.—LUZERNE (L. H. Baker): Edmond Hayes as the Umpire with the Umpire co. 2-4; good co. and business. Yankee Doodle Girls 6-8 pleased good business. Star Show Girls 9-11. Town Talk 13-15. Broadway Galety Girls 16-18.

MEADVILLE.—ACADEMY (Ben F. Mack): The Toy Makers 2; poor co. and business. Uncle Tom's Cabin 3; very food co.; pleased good business. Paid in Full 9; very good co.; was enjoyed by big business. Madame Langendorff 10. His Last Dollar 15. Mummy and the Humming Bird 14. Daniel Boone 18.

HAZLETON.—GRAND (J. B. Bensinger, res. mgr.): The Soul Kiss 3; co. and business good; Robert Lett as Mephisto, Anthony Smith as Maurice and Madame Prager made well merited hits and received numerous encores; the remainder of the cast was most satisfactory. Helen Grayce Stock co. 14-19.

OIL CITY.—THEATRE (George W. Lowder): Monte Carlo Burlesque Girls 3; big house. Keyes Stock co. presented Little Miss Nobody 7. Wyoming 8; fine houses and clever specialties. Keyes Stock co. 9-12. David Higgins in His Last Dollar 14. Paid in Full 15. Mummy and the Humming Bird 16.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): St. Elmo 4; very good co. to big business.—ITEM: Manager Shinabrook is doing remarkably large business on open dates with a first class line of moving pictures and vaudeville.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, res. mgr.): The Man of the Hour 5; good co.; attendance fair. Nancy Boyer co. 7-12 opened with The Girl from Out Yonder to good house. Other plays: Pals, Sweet Clover, A Woman's Hour; co. good; attendance fair.

CARLISLE.—OPERA HOUSE (W. H. Bretz): St. Elmo 2; excellent, to a large house. Earl King's Daughter, by Carlisle's Oratorio Society, 4; very good, to a large house. Civic Club illustrated Talk, "Storm Heroes of Our Coasts," 18. Moving pictures off nights.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): The Soul Kiss 5 to fair sized and enthusiastic audiences. Orpheus Minstrels 7, 8 (local) to large and appreciative

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audiences; as good as professionals; specialties clever. St. Elmo 19.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): J. R. Willis Musical Comedy 7-12. Plays first half of week: In Atlantic City, Sweet Sixteen, Two Merry Widows, and Two Old Cronies. The Third Degree 16. Paid in Full 23. Chauncey Olcott 25.

KANE.—TEMPLE (H. W. Sweely): The Japanese Girl (local) to packed house 4; repeated by request 5 to good business. The Girl from the U. S. A. 11. Monte Carlo Girls 12. The Mummy and the Humming Bird 16. Paid in Full 19.

UNIONTOWN.—OPERA HOUSE (Fred Robbins): California Girls presented Girls of the U. S. A. 4; fair co.; good house. Servant in the House 9. The Third Degree 10. Daniel Boone on the Trail 12.

FRANKLIN.—OPERA HOUSE (John Mills): Bates and Shalvey presented Out in Idaho 4; pleased fair sized audience. Paid in Full 8; good co. and fair business. The Keyes Sisters Stock co. 14-19.

RIDGWAY.—OPERA HOUSE (Hyde and Powell): Princess Chrysanthemum Jan. 28, 29 (local); fair. Buster Brown 5, matinee and night, pleased two good houses. Paid in Full 11.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): Charley Grapewin pleased a small audience with an excellent comedy, entitled Above the Limit, 3. St. Elmo 11. Buster Brown 18, 19.

SHARON.—OPERA HOUSE (G. B. Swarts, res. mgr.): The Third Degree Jan. 31 pleased big business. Monte Carlo Girls 2 did well. Martin's U. T. C. co.; capacity matinee and night. A Gentleman from Mississippi 10.

CORRY.—LIBRARY THEATRE (H. W. Parker): Man of the Hour 10. Stetson's U. T. C. 15. Paid in Full March 4.——ITEM: Paid in Full co. transferred here 7 for Titusville, Pa., having jumped from Jersey City.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Pictures and vaudeville 7-11; satisfied large audiences. Y. M. C. A. 11. Guy Brothers' Minstrels 14. Y. M. C. A. 21.

WASHINGTON.—NIXON (C. D. Miller): California Girls (return) 1; pleased well filled house. The Third Degree 9; excellent co.; scored to S. R. O. Santanelli, hypnotist, 14-19.

POTTSVILLE.—ACADEMY (Chas. Haussmann): Kirk Brown co. closed 5 to week of big business. California Girls 12. The Soul Kiss 16. Vaudeville 17-19.

ROCHESTER.—MAJESTIC (Charles E. Smith): Moving pictures and vaudeville did good business 7-12.——OPERA HOUSE (Charles Jarosa): Eugene V. Debs 16.

BRADFORD.—THEATRE (Jay North): David Higgins in His Last Dollar 10. The Man of the Hour 12. U. T. C. 19.——ITEM: Manager Reis is spending the week here.

CHARLEROI.—COYLE (Robert S. Coyle): California Girls 5; drew big business. St. Elmo 10. Daniel Boone on the Trail 16.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David R. Bufington): The Bijou Stock co. in Under the Russian Flag 7-12 to good business. Special mention should be made of Katherine Shay, Lelah Hallock, Ada Greenhaugh, Henrietta Bagley, Earl Simmons, William Barwald, Albert Lando, Henry Hebert, Fred Sutton, James H. McLaughlin, Fred Newcomb, Theodore Monahan, and last, but not least, Pawtucket's favorite, Bob McClung, who made the hit of the performance. The singing Girl 14-19.——ITEM: Fred Strong, of the Love Among the Lions co., and lately with the Albee Stock co., paid a visit to some of his many friends here during week of 7-12.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles B. Matthews): Florence Davis in Are You a Suffragette? 2, 3; did fairly well. Meadow Brook Farm 5, and matinee, to light business. Cat and the Fiddle 7; half a house. Gentleman from Mississippi 8 (return) pleased fair business. Girl from Rector's 10. Golden Butterfly 12.

COLUMBIA.—THEATRE (F. L. Brown): Barlow and Wilson's Minstrels 5; fair, to fair business. A Gentleman from Mississippi 7; excellent, to full house. Girl from Rector's 12. Georgia Minstrels 14. Golden Butterfly 15. Cat and Fiddle 17. American Idea 21. Merchant of Venice 24. Banker's Child 25.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Meadow Brook Farm 4; fair, to fair business. The Famous Bullock Family 5-8. House dark to 23.

FLORENCE.—AUDITORIUM (F. Brand and G. Brown): Meadow Brook Farm 8.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): The Old Homestead 4; excellent co.; good house. Will H. Bruno presented Hello Bill 6-17. Soo Club (local) Minstrels 8.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): Paid in Full (return) 3; excellent performance to fair business. Grace Van Studdiford in The Golden Butterfly 10. Florence Davis in Are You a Suffragette? 21, 22. The White Squaw 23.——BIJOU (Fred Martin) Mrs. Wiggs of the Cabbage Patch 7-12; opened to capacity business. Wayne Musical co. 14-19.

CHATTANOOGA.—ALBERT (P. R. Albert): Grace Van Studdiford in The Golden Butterfly 2 pleased good business. Paid in Full 4 pleased fair business. A Stubborn Cinderella 10.——BIJOU (O. A. Neal): The Sunny Side of Broadway 31-5 pleased fair business. Cecil Spooner in The Little Terror 7-12.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown): The White Squaw 24.

TEXAS.

EL PASO.—EL PASO (Frank Rich): The Alaskan 6, 7. Ellen Beach Yaw 14. The Gingerbread Man 16. The Red Mill 19, 20.——CRAWFORD (Frank Rich) Edwin B. Bailey Stock co. in The Eternal City 30-5. Miss Hobbs 6-12. Leah Kleschna 13-19. Grace Lockwood, Hellina Grimn, Edwin Bailey, and E. E. Pollock have already established themselves as warm favorites. This co. is establishing good business and the attendance is increasing nightly.——MAJESTIC (Frank Rich): Burlesque, staged by Fritz Fields. The Girl from Over There 25-29. Hi Jinks 30-2. A Night in Chinatown 3-6. Mildred Manning and Lottie O'Mally were alone worth more than the price of admission, and the singing of Nat Wentworth was well received.——ITEM: George Fuller Golden, the monologist, is spending the Winter here with his wife.

VICTORIA.—HOUSCHILD'S OPERA HOUSE (H. J. Houschild): The Drain Main, an excellent show, pleased a large audience Jan. 28. The captain Esther was presented by local talent 29 to 2 large audiences (a very creditable manner. Gertrude Ewing gave two performances to small audiences 31. 1. The Wood Sisters 2-4; very light, but pleasing; to small audiences.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): Dan Russell in McKenna's Flirtation 2 to fair business; pleasing performance. William H. Sherwood, pianist, assisted by Virginia Listeman, 4; light business; satisfactory performance. Oscar Graham in The Prince of His Race 8. The Flower of the Ranch 10.

PALESTINE.—NEW TEMPLE (W. E. Swift): The Servant in the House 4; drew big house; pleased. The Climax 7. Girl and the Gawk 12. The Red Mill 14. Prince of His Race 16. Prince Chap 25. Man on the Box March 1. The Third Degree 4.

AMARILLO.—GRAND (H. H. Elliott): Tim Murphy in Cupid and the Dollar 3, and Old Innocence 4, to large and enthusiastic audiences. Mr. Murphy was accorded many curtain calls. May Stewart 10. The Shepherd King 14.

SULPHUR SPRINGS.—JEFFERSON (J. Bert Thomas): The Flower of the Ranch 1; good performance, to S. R. O. Many people from Mt. Pleasant, Mt. Vernon, Winnsboro and Pittsburgh attended. The Matinee Girl 5.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): The Climax Jan. 31, to large house. The American Idea 1; house packed to the doors and pleased. Lillian Russell in The First Night 3; house packed.

WACO.—AUDITORIUM (Jake Gardinkle): The American Idea 4; good co., to good house. The Round Up 6, 7; excellent performances to fair business. The Climax 8, 9; good co. to good business.

CORSICANA.—MERCHANTS' OPERA HOUSE (W. E. Herman): The Girl and the Gawk 3; fair attraction to poor house (bad weather). Uncle Zeke 11.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): May Stewart in As You Like It Jan. 25; good business; pleased. Girl and the Gawk 24.

MARSHALL.—AUDITORIUM (L. A. Myers): The Flower of the Ranch Jan. 31; good business and co. Buster Brown 9. Climax 10.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): The Flower of the Ranch 2; packed house and pleased all.

GROESBECK.—OPERA HOUSE (B. L. Lenamon): The Girl and the Gawk co. 4; good co. and business.

TERRELL.—CHILDRESS OPERA HOUSE (S. L. Dey): De Armond Sisters 7-9.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George R. Fox): Whiteside-Strauss co. closed week to excellent business. In the Name of the Czar 3. A Doctor's Crime 4. Happy Jack from New York (matinee). A Cowboy Millionaire 5. The Wizard of Wiseland 10.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Clara Turner co. opened a week's engagement Feb. 7 in A Thief in the House; pleased fair business. The Wizard of Wiseland 15.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Clifton Mallory co. in David Garrick and A Soldier of France 4, 5; excellent co., to poor business. Wizard of Wiseland 17.

BELLOWS FALLS.—OPERA HOUSE (Fox and Eaton): Wizard of Wiseland 8; full house; good. Clara Turner 21-23 in repertoire.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer): The Wizard of Wiseland 7 to S. R. O. The Girl from Rector's 15. Holy City 19.

VIRGINIA.

STAUNTON.—BEVERLEY (Barkman and Shults): Polk Miller Jan. 28, to large and well pleased audience. The Cutler Stock co. 31-5 in Thorns and Orange Blossoms, Triumph of Betty, Wall Street Detective, Divorcons, Cowboy Sheriff, Molly Bawn and A Woman's Way, to capacity houses; best repertoire co. ever here. The White Squaw 28.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley): A Debt of Honor 8, given by local talent, pleased fair house. Dark 14-19, with exception of vaudeville and moving pictures, which are playing on all dark nights to good attendance.

PETERSBURG.—ACADEMY (J. P. Coleman): Black Patti Musical Comedy co. in A Trip to Africa 8; good house; pleased.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The Third Degree 3, 4; good business. The Servant in the House 10-12.——VIRGINIAN (Charles A. Feinler): Checkers 3-5; S. R. O. A Knight for a Day 7-9; good business. Ward and Vokes 10-12. Via Wireless 14-16. Pierre of the Plains 17-19.——GRAND OPERA HOUSE (Charles A. Feinler): The Wrong Man 3-5; S. R. O. Sapho 7-9. Governor's Wife 10-12. By the King's Command 14-16. The Road Agent 17-19, by Hall's Associate Players.——APOLLO (H. W. Rogers): Gay Masqueraders 3-5; S. R. O. Rents-Santley co. 7-9; good business. Rice and Barton 10-12. The Serenaders 14-16. Runaway Girls 17-19.

HUNTINGTON.—THEATRE (Joseph R. Gainor, res. mgr.): A Knight for a Day Jan. 27 pleased good business. Howe's moving pictures, matinee and night, 29; usual interesting and instructive performance. The Great Duncan, hypnotist, 31-5, to satisfactory business. De Wolf Hopper and co. in A Matinee Idol 8 pleased packed house. The Brothers Byrne in Eight Bells 9. The Time, Place and the Girl 12.

MARTINSBURG.—CENTRAL OPERA HOUSE (William H. Irving): John B. Wills Musical Comedy co. Jan. 31-5; fair co. and business. St. Elmo 7 pleased good house. Lyman H. Howe's Travel Festival 8; excellent. Joshua Simpkins 9.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Ketchell-Johnson pictures 10. Time, Place and Girl 15. Cutter Stock co. 14-20 (except 15). The Girl from Rector's 23. White Squaw 25.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman, jr.): The Time, the Place and the Girl 2 pleased S. R. O.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): Lattimore and Leigh Stock co. closed a successful week's business 5, having produced The Man from Tennessee, In a Woman's Power, Molly Bawn, As the Sun Went Down, Robinson Crusoe, They Are My People, The Gambler's Daughter, Goldfields of Nevada; Mahatma, the mind reader, mystified the audience between acts; co. fine; business good. The Goddess of Liberty 6; fine production and co.; capacity business matinee; good in evening. The Man on the Box 7; good and drew fair business. A Gentleman from Mississippi 8; canceled and will come later. They Loved a Lassie 10. May Robson 12. Norman Hackett 13. A Girl at the Helm 20. The Servant in the House 23.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Louis Mann and his splendid co. gave the treat of the season in The Man Who Stood Still 5; house crowded. The Lattimore and Leigh co. 7-12; to good business in They Are My People. Donald Robertson 16. The Girl at the Helm 18. Rush Players 21-26.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Old Homestead 1 pleased light business. The Man of the Hour 4; fair business; pleased. The Fox 10. Polly of the Circus 13. Time, Place and Girl 17. The Traveling Salesman 20. The Girl Question 22. May Robson 26. The Three Twins 27.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): A Stubborn Cinderella 2 delighted full house. Moonshiner's Daughter, matinee and night, 5; pleased two good houses. Goddess of Liberty 11. Classmates 14. Paid in Full 16. May Robson 21. The Servant in the House 28.

OSHKOSH.—OPERA HOUSE (J. E. Williams): A Stubborn Cinderella 1; house crowded. The Moonshiner's Daughter 6; good house. The Goddess of Liberty 7; performance fine and house packed. Classmates 12. Paid in Full 15.

APPLETON.—THEATRE (Charles A. Takacs): Moonshiner's Daughter 6; good co. to good house. The Goddess of Liberty 10. Donald Robertson 15. May Robson 20. The Man on the Box 12.? The Soul Kiss 22.

KENOSHA.—THEATRE (Joseph G. Rhode): A Stubborn Cinderella Jan. 30; S. R. O. Gay Morning Glories 31. Latimore and Leigh Stock co. 6; S. R. O. The Man on the Box 13. The Time, the Place and the Girl 14.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): Rose Stahl in The Chorus Lady 5 delighted two packed houses. The Man on the Box 10. Goddess of Liberty 12. Lattimore and Leigh co. 13-18.

LA CROSSE.—THEATRE (Gage and Wehlutes): The Clansman 7, matinee and evening, to large houses.——ITEM: Special train from Viroqua brought several hundred.

MANITOWOC.—OPERA HOUSE (S. Pech): The Goddess of Liberty, with Sallie Fischer, 8; to a record-breaking house; excellent co. Elbert Hubbard will lecture 17. Paid in Full 18.

NEENAH.—THEATRE (F. W. Green): Moonshiner's Daughter 10. Paid in Full 12.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle): Brewster's Millions 3; excellent; to capacity. The House of a Thousand Candles 4; very good; to small house. Wright Lorimer in The Shepherd King 7, 8.

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After April 2d, address care this office.

King Dodo 14. The Old Homestead 16. The Clansman 19. The Land of Nod 21. Beverly of Graustark 26.

LARAMIE.—OPERA HOUSE (H. E. Root): The House of a Thousand Candles 5; excellent, to good business. The Clansman 18.

CANADA.

LONDON, ONT.—OPERA HOUSE (J. D. Hagan): J. E. Dodson in The House Next Door pleased a good house Jan. 26. George P. Huntley in Kitty Grey 27, 28 drew well the first night and made such a hit that the second performance had a much larger audience. David Higgins in His Last Dollar 29, two performances, to fair attendance and gave satisfaction. Sir Charles Wyndham and Mary Moore in The Mollusc 6 drew a capacity house and the performance more than fulfilled expectations. Tempest and Sunshine 12. Frank Daniels in The Belle of Brittany 19.

WINNIPEG, MAN.—WINNIPEG (W. B. Lawrence): Dark Jan. 31-5. The Man from Home 7-12.——WALKER (C. P. Walker): Orpheum Circuit of vaudeville 31-5; fair bill; good business. Jessie McLachlan Concert co. 7. Homer B. Mason in A Stubborn Cinderella 10-12.——GRAND (Kelly and Rowe): Only a Shop Girl 31-5; pleased big audiences. The Black Flag 7-12.——ITEM: This is the last week of melodrama. Burlesque will be the future attraction at this house.

ST. CATHARINES, ONT.—OPERA HOUSE (H. Stuart Raleigh): G. P. Huntley in Kitty Grey 5; scored a decided success; good business. The Maryland Stock co. opened six weeks' engagement 21 in Heidelberg; fair business; this stock co. will fill in during balance of season. Fiske O'Hara in The Wearing of the Green 21. Hoffman, pianist, 23. Charles Grapewin in Above the Limit 23.

OTTAWA, ONT.—RUSSELL (P. Gorman): Laurence Irving and Mabel Hackney 7-9 in The Affinity; good, to pleased audiences. Cole and Johnson 11, 12 in The Red Moon. Frank Daniels 14, 15 in The Belle of Brittany. G. P. Huntley 17-19 in Kitty Grey.——OPERA HOUSE (P. Gorman): The Royal Chef 3-5; capacity business; very good. At Piney Ridge 7-9 played to good business; good. 'Way Out West 10-12.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The House Next Door Jan. 27, to large and appreciative house. The Royal Chef 29 pleased large audience. Partello Stock co. 31-5 to good business. Lew Dockstader's Minstrels 2 to large audience. Cole and Johnson 9. The Affinity 11. Kitty Grey 15. Frank Daniels 16. The Man from Home 19.

HAMILTON, ONT.—OPERA HOUSE (A. B. Lowden): G. P. Huntley, with the London Musical Comedy co., presented Kitty Grey 7-9; greatly pleased good business. William Lawrence with a capable co. in Dave Holcomb 12; business good.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Colonial Stock closed 5 in Arizona; the role of Colonel Bonhauer was well taken by Arthur McCloskey (local). The Royal Chef is booked for three nights during second week of March.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Kitty Grey 4; excellent attraction, to capacity house. Tempest and Sunshine 9; fair, to small house. Vaudeville and moving pictures balance of week, to good business.

QUEBEC, QUE.—AUDITORIUM (J. H. Alex, res. mgr.): The Klark-Urban co. closed week's engagement 5. The Royal Chef 14, 15. Local concert 17. Laurence Irving 21-23.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ABOVE THE LIMIT: Rochester, N. Y., 17-19.
ADAMS, MAUDE (Charles Frohman, mgr.): Boston, Mass., 1-26.
ALLEN, VIOLA (Liebler and Co., mgrs.): Pittsburgh, Pa., 14-19.
ANGLIN, MARGARET (Louis Nethersole, mgr.): St. Louis, Mo., 14-19, Milwaukee, Wis., 21-23, Indianapolis, Ind., 24-26.
ARIZONA (Gus Hill, mgr.): Grand Rapids, Mich., 13-16, South Chicago, Ill., 17-19, Minneapolis, Minn., 21-26.
ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Cincinnati, O., 14-19.
ARRIVAL OF KITTY: Estevan, Sask., 15.
ARSENE LUPIN (Chas. Frohman, mgr.): St. Paul, Minn., 14-19, Minneapolis 21-26.
AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Vancouver, B. C., 15, 16, New Westminster 17, Bellingham, Wash., 18, Everett 19, Seattle 20-26.
AS TOLD IN THE HILLS (W. F. Mann, prop.): Clarksburg, W. Va., 15, Mannington 16, Bellaire, O., 17, Woodsfield 18, Cambridge 19, New Lexington 21, Lancaster 22.
BANKER'S CHILD (Harry Shannon, mgr.): Danville, Va., 15, Thomasville, N. C., 16, Concord 17, Lancaster, S. C., 19, Chester 21, Union 22, Laurens 23, Newberry 24, Columbia 25, Orangeburg 26.
BARRIER, THE (Klaw and Erlanger, mgrs.): Washington, D. C., 14-19.
BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31—indefinite.
BATES, BLANCHE (David Belasco, mgr.): Detroit, Mich., 14-19, Buffalo, N. Y., 21-23, Rochester 24-26.
BELL BOY (T. H. Ealand, mgr.): San Angelo, Tex., 14-19.
BELLEW, KYRLE (Charles Frohman, mgr.): Ft. Wayne, Ind., 15, Dayton, O., 16, Columbus 17, Youngstown 18, Erie, Pa. 19, Toronto, Ont., 21-26.
BEN-HUR (Klaw and Erlanger, mgrs.): Boston, Mass., 14-19.
BEVERLY (Eastern): A. J. Delamater and Norris, mgrs.): Toronto, Ont., 14-19, Montreal, P. Q., 21-26.
BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Seattle, Wash., 13-19, Spokane 21-26.
BREWSTER'S MILLIONS (Frederic Thompson's): Wichita, Kan., 15, Joplin, Mo., 16, Carthage 17, Pittsburgh, Kan., 18, Parsons 19, Springfield, Mo., 20, Ft. Scott, Kan., 21, Sedalia, Mo., 22, Moberly 23, Keokuk, Ia., 24, Decatur, Ill., 25, Mattoon 26.
BROWN, KIRK (J. T. Macauley, mgr.): Lancaster, Pa., 14-19, Trenton, N. J., 21-26.
BURKE, BILLIE (Charles Frohman, mgr.): New York city Jan. 24—indefinite.
CHECKERS (Stair and Havlin, mgrs.): Cleveland, O., 13-19, Toronto, Ont., 21-26.
CHINATOWN TRUNK MYSTERY (A. H. Woods, mgr.): Newark, N. J., 14-19, Pittsburgh, Pa., 21-26.
CHILDREN OF DESTINY (Henry B. Harris, mgr.): New York city 21—indefinite.
CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—indefinite.
CLIMAX, THE (Western; Joseph Weber, mgr.): St. Louis, Mo., 14-19, Kansas City 22-26.
CLIMAX, THE (Middle Western; Joseph Weber, mgr.): Xenia, Ind., 15, Marysville 16, Westerville 17, Norwalk 18, Upper Sandusky 19, Marion 21, Sandusky 22, Bellefontaine 23, Mansfield 24, Ashland 25, Alliance 26.
CLIMAX, THE (Southern; Joseph Weber, mgr.): New Orleans, La., 13-19.
CLIMAX, THE (Pennsylvania; Joseph Weber, mgr.): Perry, N. Y., 15.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 19—indefinite.
COUNTY SHERIFF, THE (Chas. H. Brooke, mgr.): Ft. Madison, Ia., 15, Galesburg, Ill., 16.
COWBOY AND THE THIEF (Rowland and Clifford, mgrs.): Atlantic City, N. J., 15.
CRANE, WILLIAM H. (Charles Frohman, mgr.): Denver, Colo., 14-19, Sioux City, Ia., 21, Cedar Rapids 22, Des Moines 23, Omaha, Neb., 24-26.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Buffalo, N. Y., 14-16, Rochester 18, 19.
DALY, BERNARD (A. E. Caldwell, mgr.): Dickinson, N. D., 15, Bismarck 16, Duluth, Minn., 18, 19, Superior, Wis., 20, St. Cloud, Minn., 21, Stillwater 22, St. Peter 23, Mankato 24, Rochester 25, La Crosse, Wis., 26, 27.
DAVID COPPERFIELD (Edward C. White, mgr.): Worcester, Mass., 14-19, Brooklyn, N. Y., 21-March 5.
DAVID HOLCOMB: Dunville, Ont., 15, Tillsonburg 16, Brantford 17, Woodstock 18, Stratford 19, Berlin 21, Guelph 22, Oshawa 23, Port Hope 24, Cobourg 25, Kingston 26.
DAVIS, FLORENCE (A. G. Delamater, mgr.): Macon, Ga., 15, Atlanta 16, 17, Chattanooga, Tenn., 19, Knoxville 21, 22, Dalton, Ga., 23, Rome 24, Birmingham, Ala., 25, 26.
DODSON, J. E. (Cohan and Harris, mgrs.): Boston, Mass., 7-26.
DREW, JOHN (Charles Frohman, mgr.): Reading, Pa., 15, Harrisburg 16, Trenton, N. J., 17, Atlantic City 18, 19, Washington, D. C., 21-26.
EAST LYNNE (Joseph King, mgr.): Brooklyn, N. Y., 14-19, Philadelphia, Pa., 21-26.
EDERSON, ROBERT (Henry B. Harris, mgr.): Omaha, Neb., 13-16.
ELI AND JANE (Harry Green, mgr.): Mapleton, Ia., 16, Onawa 17, Kingsley 18, Norville 19, Ponca, Neb., 21, Cherokee, Ia., 24, Alta 25, Storm Lake 26.
ELLIOTT, MAXINE (George J. Appleton, mgr.): New York city Jan. 25—indefinite.
FARNUM, DUSTIN (Liebler and Co., mgrs.): Brooklyn, N. Y., 14-19.
FATAL WEDDING, THE (Klimt and Gazzolo, mgrs.): Nashville, Tenn., 14-19, Atlanta, Ga., 21-26.
FAUST (Olga Verne White, mgr.): Coffeyville, Kan., 15, Oswego 16, Parsons 17, Columbus 18, Scammon 19.
FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): Milwaukee, Wis., 13-16.
FIGHTING PARSON (W. F. Mann, prop.): Pauls Valley, Okla., 15, Purcell 16, Sulphur 17, Ardmore 18, Marietta 19, Durant 21, Lehigh 22.
FIGMAN, MAX (John Cort, mgr.): Los Angeles, Cal., 13-19.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Brooklyn, N. Y., 14-19.
FLAG LIEUTENANT (J. C. Williamson, mgr.): Auckland, New Zealand, 3-19.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.
FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—indefinite.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Philadelphia, Pa., Jan. 3—indefinite.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): St. Augustine, Fla., 15, Macon, Ga., 16, Albany 17, Columbus 18, Montgomery, Ala., 19, Birmingham 21, 22, Gadsden 23, Huntsville 24, Sheffield 25, Decatur 26.
GEORGE, GRACE (Wm. A. Brady, mgr.): Cleveland, O., 14-19, Chicago, Ill., 21-26.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Boston, Mass., 14-19, Newark, N. J., 21-26.
GIRL AND THE GAWK (Will H. Locke, mgr.): Rusk, Tex., 15, Tyler 16, Grand Saline 17, Wills Point 18, Terrell 19, Greenville 21, McKinney 22, Sherman 23, Bonham 24, Clarksville 25, Paris 26.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Philadelphia, Pa., 14-26.
GIRL FROM U. S. A. (City; Harry Scott, mgr.): Norfolk, Va., 14-19, Knoxville, Tenn., 21-26.
GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): St. Marys, Pa., 16, Johnsonburg 17, Smethport 18, Austin 19, Emporium 21, Renova 22, Lock Haven 23, Towanda 24, Owego, N. Y. 25, Waverly 26.
GIRL FROM U. S. A. (Western; Harry Scott, mgr.): Cape Girardeau, Mo., 15, Fulton, Ky., 17, Dyersburg, Tenn., 18, Mayfield, Ky., 19, Union City, Tenn., 21, Humboldt 22, Brownsville 23, Milan 24, Clarksville 26.
GIRL OF THE EAGLE RANCH (Kelly and Brennan, mgrs.): McLoud, Okla., 15, Chandler 16, Cushing 17, Muhall 18, Crescent 19.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Houston, Tex., 15, 16, San Antonio 17, 18, Austin 19, Temple 21, Waco 22, Dallas 23, 24, Greenville 25, Shreveport, La., 26.
GIRL OF THE MOUNTAINS (O. H. Wee, mgr.): Streator, Ill., 15, Pontiac 16, Fairbury 17, Farmer City 18, Canton 19, Pekin 20, Abingdon 21, Burlington, Ia., 22, Washington 23, Muscatine 24, Rock Island, Ill., 25, Davenport, Ia., 26.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): New York city 14-19, Albany 21-26.
GRAUSTARK (Eastern): Baker and Castle, mgrs.): Toledo, O., 13-19, Newark 21, Zanesville 22, Cambridge 23, Wheeling, W. Va., 24-26.
GRAUSTARK (Southern): Meridian, Miss., 15, Demopolis, Ala., 16, Selma 17, Troy 18, Columbus, Ga., 19, Americus 21, Albany 22, Waycross 23, St. Augustine, Fla., 24, Jacksonville 25-27.
GRAUSTARK (Central): Lincoln, Ill., 15, Hoopeston 16, Kankakee 17, Hammond, Ind., 18, Michigan City 19, Benton Harbor, Mich., 20, Dowagiac 21, Goshen, Ind. 22, Elkhart 23, Warsaw 24, Wabash 25, Ft. Wayne 26.
GIRL OF THE SUNNY SOUTH: Philadelphia, Pa., 15-19.
GOING SOME (The Shuberts, mgrs.): Boston, Mass., 7-19.
GREAT DIVIDE (Special; Henry Miller Co., mgrs.): Detroit, Mich., 13-19, Grand Rapids 20-23, Muskegon 25, Bay City 26.
HACKETT, JAMES K. (Charles Frohman, mgr.): Waterbury, Conn., 15, Bridgeport 16, Danbury 17, New Britain 18, Meriden 19, Brooklyn, N. Y., 21-26.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Albany, Ore., 16, Salem 17, Portland 18, 19, Hoquiam, Wash., 20, Aberdeen 21, Tacoma 22, 23, Seattle 24-26.
HARVEST MOON (Charles Frohman, mgr.): Philadelphia, Pa., 14-26.
HEART OF ALASKA (Henry D. Carey, prop.): Chicago, Ill., 13-19, Springfield 20-23, Peoria 24-26.
HER HUSBAND'S WIFE (Henry Miller, mgr.): Philadelphia, Pa., 14-19.
HEIRESS, THE (N. L. Stern, mgr.): Mendota, Ill., 15, Princeton 16, Kewanee 17, Bradford 18, Toulon 19, Pekin 20, Elmwood 21, Havana 22, Mason City 23, Lincoln 24, Clinton 25, Gibson City 26.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Rochester, N. Y., 14-16, Toledo, O., 17-19, Detroit, Mich., 21-26.
HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskell, mgrs.): Pueblo, Colo., 15, Canon City 16, Leadville 17, Glenwood 18, Grand Junction 19, Ogden U., 20.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskell, mgrs.): St. Joseph, Mo., 13-16, Tecumseh, Neb., 17, Columbus, Kan., 19, Omaha, Neb., 20.
HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Omaha, Neb., 13-16.
IN OLD KENTUCKY (A. W. Dingwall, mgr.): Cincinnati, O., 13-19, Cleveland 21-26.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Mahanoy City, Pa., 15, Bloomsburg 16, Shamokin 17, Harrisburg 18, York 19, Baltimore, Md., 21-26.
IN WYOMING (H. E. Pierce, mgr.): Lincoln, Neb., 15, 16, St. Joseph, Mo., 20-23, Omaha, Neb., 24-26.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Toronto, Ont., 14-19, Rochester, N. Y., 21-23, Buffalo 24-26.
ISRAEL (Charles Frohman, mgr.): Detroit, Mich., 14-16, Buffalo, N. Y., 17-19, St. Louis, Mo., 21-26.
JAMES, LOUIS (Branch O'Brien, mgr.): Bellingham, Wash., 15, New Westminster, B. C., 16, Vancouver 17, 18, Victoria 19, Seattle, Wash., 20-22, Ellensburg 23, Walla Walla 24, Colfax 25, Pullman 26.
KNIGHT FOR A DAY (Jules Pearse, mgr.): Akron, O., 14-19.
JEFFERSON, JOSEPH AND WILLIAM (S. W. Donalds, mgr.): Wallace, Ida., 15, Missoula, Mont., 16, Helena 17, Anaconda 18, Butte 19, Great Falls 20, Bozeman 21, Livingston 22, Billings 23, Miles City 24, Fargo, N. D., 26.
LILY, THE (David Belasco, mgr.): New York city Dec. 28—indefinite.
LION AND THE MOUSE (Co. A; Henry B. Harris, mgr.): Peoria, Ill., 13-16, Springfield 17-19, East St. Louis 20, Columbus, O., 21-23, Dayton 24-26.
LION AND THE MOUSE (Co. B; Henry B. Harris, mgr.): Monterey, Cal., 15, Santa Cruz 16, Woodland 17, Marysville 18, Chico 19.
LITTLE HOMESTEAD: Watonga, Tex., 15, Alva 16, Cherokee 17, Enid 18, Guthrie 20, Perry 21, Ioia, Kan., 23.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Wichita Falls, Tex., 15, 16, Oklahoma, Okla., 17-20, Muscogee 21, McAlester 22, Ft. Worth, Tex., 23-26.
LOVE AMONGST THE LIONS (Chas. Frohman, mgr.): Worcester, Mass., 15, Buffalo, N. Y., 17-19.
MADAME X. (Henry W. Savage, mgr.): New York city Feb. 2—indefinite.
MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Minneapolis, Minn., 13-19, Ashland, Wis., 21, Ironwood, Mich., 22, Iron

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MAN OF THE HOUR (Southern: Brady and Grismer, mgrs.): Wellsville, N. Y., 15, Waverly 16, Towanda, Pa., 17, Owego, N. Y., 18, Ithaca 19, Elmira 21, Binghamton 22, Norwich 23, Auburn 24, Geneva 25, Watertown 26.

MAN ON THE BOX (Monte Thompson, mgr.): Geneva, N. Y., 16.

MANN, LOUIS (William A. Brady, mgr.): Lincoln, Neb., 18.

MANNERING, MARY (The Shuberts, mgrs.): New York city Feb. 8—indefinite.

MANTELL, ROBERT (Wm. A. Brady, mgr.): San Francisco, Cal., 7-26.

MASON, JOHN (Harrison Grey Fiske and Lee Shubert, mgrs.): New York city Feb. 3—indefinite.

MEADOWBROOK FARM (W. F. Mann, prop.): Lancaster, S. C., 15, Chester 16, Clinton 17, Monroe, N. C., 18, Charlotte 19, Concord 21, Salisbury 22.

MELVILLE, ROSE (J. R. Sterling, mgr.): Stockton, Cal., 15, Sacramento 16, 17, Fresno 18, Bakersfield 19, Los Angeles 20-26.

MISS PATSY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 30—indefinite.

MISS PHILURA (Liebler Co., mgrs.): Chicago, Ill., 7-19.

MISSOURI GIRL (Merle H. Nortons): Amarillo, Tex., 15, Dalhart 16, Guymon, Okla., 17, Liberal, Kan., 18, Meade 19, Fowler 21, Bucklin 22, Pratt 23, St. John 24, Stafford 25, Larned 26.

MONTANA: Peoria, Ill., 20-23, Springfield 24-26.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Louisville, Ky., 13-19.

MURPHY, TIM (Louis Werba, mgr.): Shreveport, La., 15, Ft. Worth, Tex., 16.

NAZIMOVA MADAME ALLA (The Shuberts, mgrs.): New Haven, Conn., 15, 16, Providence, R. I., 17-19.

NETHERSOLE, OLGA (Wallace Monroe, mgr.): Spokane, Wash., 15, 16, Wallace, Ida., 17, Missoula, Mont., 18, Helena 19, Great Falls 21, Butte 22, 23, Bozeman 24, Livingston 25, Billings 26.

O'HARA, FISKE (Al. McLean, mgr.): Hamilton, Ont., 18, 19, St. Catherines 21, Brantford 22, Galt 23, Stratford 24, St. Thomas 25, London 26.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Norristown, Pa., 17.

OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Kinsley, Kan., 16, Larned 17, Great Bend 18, Hutchinson 19, Anthony 21, Caldwell 22.

OLD HOMESTEAD (Frank Thompson, mgr.): North Platte, Neb., 15, Cheyenne, Wyo., 16, Greeley, Colo., 17, Ft. Collins 18, Boulder 19, Denver 20-26.

OLE OLSON (A. H. Westfall, mgr.): Kingfisher, Okla., 15, Purcell 16, Norman 17, Marietta 18, Ardmore 19, Durant 21, Dennison, Tex., 22, McKinney 23, Bonham 24, Texarkana 25, Marshall 26.

PAID IN FULL (Atlantic: Wagenhals and Kemper, mgrs.): Jackson, Miss., 15, Yazoo City 16, Natchez 17, Vicksburg 18, Greenville 19, Memphis, Tenn., 21, Jackson, Miss., 22.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Point Pleasant, W. Va., 15, Charleston 16, Huntington 17-19, Athens, O., 21, Murray-City 22, New Straitsville 23, Shawnee 24, Attica 25, Steubenville 26.

PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Fort Dodge, Ia., 17, Hampton 18, Iowa Falls 19, Webster City 21, Helnbeck 22, Waterloo 26, Cedar Rapids 27.

PATTON, W. B. (J. M. Stout, mgr.): Brownwood, Tex., 15, Comanche 16, Cisco 21, Stamford 22, Abilene 23, Weatherford 25, Cleburne 26.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): Youngstown, O., 14-16, Wheeling, W. Va., 17-19, Pittsburgh, Pa., 21-26.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Newton, Kan., 15, Salina 16, Concordia 17, Junction City 18, Manhattan 19, Emporia 21, Topeka 22, Lawrence 23, Ottawa 24, Iola 25, Chanute 26.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Mansfield, O., 15, Elyria 16, Detroit, Mich., 17-19, Grand Rapids 20-23, Benton Harbor 24, Dowagiac 25, Goshen, Ind., 26.

POLLY OF THE CIRCUS (F. W. McClellan, mgr.): Dubuque, Ia., 15, Clinton 16, Mollne, Ill., 17, Davenport, Ia., 18, Joliet, Ill., 19, Chicago 21-26.

POWER OF THE TRUTH (H. F. McDonald, mgr.): Tarentum, Pa., 15, Vandergrift 16, Latrobe 17, Canonsburg 18, Waynesburg 19.

POYNTER, BEULAH (Burt and Nicolai, mgrs.): Baltimore, Md., 14-19, Brooklyn, N. Y., 21-26.

PRINCE CHAP (Fred B. Headley, mgr.): Columbus, Miss., 15, Meridian 16, Yazoo City 17, Clarksdale 18, Memphis, Tenn., 19, Helena, Ark., 21, Pine Bluff 22, Texarkana, Tex., 23, Marshall 24, Palestine 25, Galveston 27.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., Jan. 3—indefinite.

RIGHT OF WAY (Fred Block, mgr.): Red Bluff, Cal., 16, Chico 17, Sacramento 18, 19, San Francisco 20-26.

ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4—indefinite.

ROBERTS, FLORENCE (The Shuberts, mgrs.): San Francisco, Cal., 7-26.

ROBSON, MAY (L. S. Rice, mgr.): Milwaukee, Wis., 13-16, Menominee 17, Green Bay 18, Oshkosh 19, Appleton 20, Fond du Lac 21, Sheboygan 22, Janesville 23, Madison 24, La Crosse 25, Eau Claire 26.

ROYAL SLAVE (George H. Bubb, mgr.): Eddyville, Ia., 15, Albia 16, Hiteman 17, Melrose 18, Afton 19, Corning 21, Red Oak 22, Villisca 23, Clarinda 24, Lenore 25, Bedford 26.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26.

SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.

SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Pittsburgh, Pa., 14-19.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill., Jan. 9—indefinite.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.

SHADOWED BY THREE (W. F. Mann, mgr.): Kankakee, Ill., 15, Watseka 16, El Paso 17, Pontiac 18, Ottawa 19, La Salle 20, Amboy 21, Sterling 22.

SHEA, THOMAS E. (A. H. Woods, mgr.): Washington, D. C., 14-19, Norfolk, Va., 21-26.

SHOEMAKER (Gus Hill, mgr.): Brooklyn, N. Y., 7-19, Philadelphia, Pa., 21-26.

SKINNER, OTIS (Joseph Buckley, mgr.): New York city Jan. 3—indefinite.

SOTHERN, E. H., and JULIA MARLOWE (The Shuberts, mgrs.): New York city 7-March 5.

SQUAW MAN (Liebler and Co., mgrs.): Kansas City, Mo., 13-19, St. Louis 20-26.

ST. ELMO (Vaughan Glaser, mgr.): Chicago, Ill., 7-19, Philadelphia, Pa., 21-26.

ST. ELMO (Eastern: Vaughan Glaser, mgr.): Johnstown, Pa., 15, Altoona 16, 17, Lockhaven 18, Williamsport 19, Corning, N. Y., 21, Auburn 22, Elmira 23, Hornell 24, Olean 25, Jamestown 26.

STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., 7-26.

STARR, FRANCES (David Belasco, mgr.): Washington, D. C., 14-19, Pittsburgh, Pa., 21-26.

STRONGHEART (Wm. G. Tisdale, mgr.): Atlanta, Ga., 14-19, Birmingham, Ala., 21-26.

TALIAFERRO, MABEL (Frederic Thompson, mgr.): Brooklyn, N. Y., 14-19, New York city 21-26.

TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Chesaning, Mich., 15, St. Louis 16, Ithaca 17, Mt. Pleasant 18, Clare 19, Oscoda 21, Alpena 22.

TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): McLeansboro, Ill., 15, Dahlgren 16, Equality 17, Shawneetown 18, Cairo 19, Tamms 20, Dongola 21, Cobden 22.

TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): Uniontown, Ala., 15, Selma 16, Montgomery 17, Union Springs 18, Troy 19, Andalusia 21, Florala 22.

TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Douglas, Ariz., 15, Bisbee 16, Tombstone 17, Wilcox 18, Globe 19, 20, Lordsburg, N. M., 21, Mouncl 22.

TEMPEST, MARIE (Charles Frohman, mgr.): Toronto, Ont., 14-19, Pittsburgh, Pa., 21-26.

TEXAS RANGER (L. A. Stanton, mgr.): Tama, Ia., 15, Independence 16, Manchester 17, West Union 18, McGregor 19, Prairie du Chien, Wis., 20.

THIEF, THE (Special: Charles Frohman, mgr.): Memphis, Tenn., 14, 15, Nashville 16, Chattanooga 17, Atlanta, Ga., 18, 19, Macon 21, Columbus 22, Birmingham, Ala., 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 26.

THIEF, THE (Western: Dan Frohman, mgr.): Norwalk, O., 15, Wooster 16, Warren 17, Cambridge 18, Zanesville 19, Parkersburg 21, Marietta 22, Bellaire 23, Steubenville 24, Massillon 25, Canton 26.

THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Philadelphia, Pa., Jan. 24-19, Baltimore, Md., 21-26.

THIRD DEGREE (Co. B: Henry B. Harris, mgr.): Webb City, Mo., 15, Coffeyville, Kan., 16, Bartlesville, Okla., 17, Tulsa 18, So. McAlester 19, Little Rock, Ark., 21, Hot Springs 22, Memphis, Tenn., 23, 24, Yazoo City, Miss., 25, Jackson 26.

THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Ridgway, Pa., 15, Du Bois 16, Williamsport 17, Sunbury 18, Shamokin 19, Scranton 21-23, Honesdale 24, Carbondale 25, Pittston 26.

TRAVELING SALESMAN (Co. A; Henry B. Harris, mgr.): New York city 7-19, Philadelphia, Pa., 21-26.

TRAVELING SALESMAN (Co. B; Henry B. Harris, mgr.): Superior, Wis., 16, Stillwater, Minn., 17, Winona 18, La Crosse, Wis., 19, Eau Claire 20, Rochester, Minn., 21, Red Wing 22, Faribault 23, Owatonna 24, St. Peter 25, Mankato 26.

TRAVELING SALESMAN (Co. C; Henry B. Harris, mgr.): Elyria, O., 15, Lorain 16, Sandusky 17, Fremont 18, Findlay 19, Fostoria 21, Tiffin 22, Defiance 23, Van Wert 24, St. Marys 25, Lima 26.

UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibble, mgr.): Kutztown, Pa., 15, Easton 16, Pittston 17, Carbondale 18, Scranton 19, Buffalo, N. Y., 21-26.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Haverstraw, N. Y., 15, Middletown 16, Paterson, N. J., 17-19, New Haven, Conn., 22, Waterbury 23, Hartford 24, Worcester, Mass., 25, 26.

VIRGINIAN, THE (J. H. Paisey, mgr.): San Francisco, Cal., 13-19, Chico 20, Eugene, Ore., 22, Salem 23, Portland 24-26.

WALSH, BLANCHE (A. H. Woods, mgr.): San Francisco, Cal., 7-20, Oakland 21-25, San Jose 26, 27.

WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 29—indefinite.

WANTED BY THE POLICE (Mittenthal Bros., mgrs.): Rochester, N. Y., 14-16, Syracuse 17-19.

WARFIELD, DAVID (David Belasco, mgr.): Butte, Mont., 14-16, Livingston 17, Billings 18, Winnipeg, Man., 21-26.

WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 21—indefinite.

WATCHER, THE (E. Ray Comstock, mgr.): New York city Jan. 26—indefinite.

WHERE THERE'S A WILL (Maurice Campbell, mgr.): New York city Feb. 7—indefinite.

WHITESIDE, WALKER (Liebler and Co., mgrs.): Boston, Mass., 7-19.

WILDFIRE (Harry Doel Parker, mgr.): Portland, Ore., 13-19, Astoria 20, Ellensburg, Wash. 21, North Yakima 22, Colfax, Ida., 24, Pullman 25, Lewiston 26.

WILLIAMS, HATTIE (Charles Frohman, mgr.): Detroit, Mich., 14-16, Indianapolis, Ind., 17, Terre Haute 18, Evansville 19, St. Louis, Mo., 21-26.

WILSON, FRANCIS (Chas. Frohman, mgr.): New York city Dec. 27—indefinite.

WOLF, THE (The Shuberts, mgrs.): Spokane, Wash., 13-19.

WYNDHAM, CHARLES (Charles Frohman, mgr.): Montreal, P. Q., 14-20, Boston, Mass., 21-March 5.

ZIRA: Des Moines, Ia., 14-19.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.

ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.

ARVINE BENTON (George B. Benton, mgr.): Memphis, Tenn., Dec. 25—indefinite.

ATHON: Portland, Ore.—indefinite.

AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.

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BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 16.
BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 9—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (David E. Blumington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—indefinite.
FOREPAUGH: Indianapolis, Ind., Sept. 6—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 29—indefinite.
FRENCH: Montreal, P. Q., Sept. 27—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 19—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 16—indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lafayette, Ind., 14-19, Vincennes 21-26.
HIMMELEIN'S YANKEE DOODLE STOCK (Geo. V. Haledau, mgr.): Superior, Wis.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14-Feb. 19.
MACK-LEONE: Salt Lake City, U.—indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Findlay, O.—indefinite.
MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MOREY: Waterloo, Ia., Dec. 25—indefinite.
NATIONAL (Paul Casenenve, mgr.): Montreal, P. Q.—indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 9—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 25—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SCHILLER: Savannah, Ga., Dec. 25—indefinite.
SHERMAN: Des Moines, Ia.—indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—indefinite.
SPRINGFIELD OPERA HOUSE: Springfield, O.—indefinite.
TRAHERN (Al. Trahern, mgr.): Camden, N. J., Feb. 14—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Des Moines, Ia.—indefinite.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23—indefinite.
WILLIAMS AND STEVENS: Jacksonville, Fla., 14—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 20—indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amsden, mgr.): Shelbyville, Ind., 14-19, Xenia, O., 21-26.
BLANDEN PLAYERS, THE (Ben F. Dodson, mgr.): Princeton, Ind., 14-19.
BOYER, NANCY (Harry A. March, mgr.): Jamestown, N. Y., 14-19, Erie, Pa., 21-26.
CUTTER STOCK (Wallace R. Cutter, mgr.): Charlottesville, W. Va., 14-19, Chattanooga, Tenn., 21—indefinite.
DE LACY, LEIGH: Waterville, Me., 14-19, Fitchburg 21-26.
DOUGHERTY STOCK (Jas. Dougherty, mgr.): Sault Ste. Marie, Mich., 14-19.
EWING, GERTRUDE (W. N. Smith, mgr.): Galveston, Tex., 14-19.
GRAYCE, HELEN (N. Appell, mgr.): Hazleton, Pa., 14-19, Pottsville 21-26.
GUY STOCK: New Castle, Ind., 14-20, Greenville, O., 21-26.
HALL, DON C.: Cincinnati, O., 7-April 2.
HARVEY STOCK (Southern): L. A. Emmert, mgr.): Madison, Ind., 14-19, Muncie 21-26.
HARVEY STOCK (Northern): J. S. Garside, mgr.): Kankakee, Ill., 14-20.
HICKMAN-BESSEY STOCK (Harry S. Lhon, mgr.): Lincoln, Ill., 14-19.
HIMMELEIN IMPERIAL STOCK (John A. Himmelein, mgr.): Marion, Ind., 14-19, Kokomo 21-26.
KEITH STOCK (Cato S. Keith, mgr.): Kokomo, Ind., 14-19, Logansport 21-26.
KEYES STOCK (S. Willard, mgr.): Franklin, Pa., 14-19, Jamestown, N. Y., 21-26.
LATIMER-LEIGH STOCK: Paducah, Ky., 14-19.
LONG, FRANK E. (Frank E. Long, mgr.): Huron, S. D., 14-19, Pierre 21-26.
MAHER, PHIL (Leslie E. Smith, mgr.): Peekskill, N. Y., 14-19.
MANHATTAN STOCK (J. Frank Homan, mgr.): Van Wert, O.—indefinite.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Kewanee, Ill., 13-19, Quincy 20-26.
MOCK SAD ALLI STOCK (S. L. Kelly, mgr.): Marshfield, Wis., 14-19.
MOREY STOCK (F. A. Murphy, mgr.): Frederick, Okla., 14-19, Lawton 20-26.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): Bangor, Me., 14-21.
NATIONAL STOCK: Tulsa, Okla., Jan. 31-28.
ORPHEUM STOCK (Edward Doyle, mgr.): Lima, O., 14-19.
ROSAR-MASON STOCK (C. P. Rosar, mgr.): Jackson, Mich., 14-19.
RUSSELL AND DREW STOCK (R. E. French, mgr.): Portland, Ore., 14-19.
SIGHTS' STOCK (J. W. Sights, mgr.): Kramer, N. D., 14-16, Grano 17-19, Lansford 21-23.
SON NEY STOCK: Marceline, Mo., 14-19.
STRONG, ELWIN (J. A. McGlue, mgr.): Ft. Dodge, Ia., 14, 15, Humboldt 16, 17, Eagle Grove 18, 19.
TAYLOR, ALBERT: San Marcos, Tex., 14, 15, Marble Falls 16, 17, Llano 18, 19, Austin 21, 22, Granger 23, 24, Bastrop 25, 26.
TAYLOR STOCK (H. W. Taylor, mgr.): Brockton, Mass., 14-19, Woonsocket, R. I., 21-26.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 2-March 28.
WINNINGER BROS. STOCK (Frank Winninger, mgr.): Muscatine, Ia., 14-19, Monmouth, Ill., 21-26.

OPERA AND MUSICAL COMEDY.

AMERICAN IDEA (Cohan and Harris, mgr.): Atlanta, Ga., 14, 15, Athens 16, Macon 17, St. Augustine, Fla., 18, Jacksonville 19, 20, Savannah, Ga., 21, Charleston, S. C., 22, Augusta, Ga., 23, Columbia, S. C., 24, Charlotte, N. C., 25, Lynchburg, Va., 26.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.
BABES IN TOYLAND: Redlands, Cal., 15, San Bernardino 16, Provo, U., 19, Salt Lake City 22-26.
BERNARD, SAM (The Shuberts, mgrs.): Cleveland, O., 14-19.
BLACK PATTI (R. Voelckel, mgr.): Portsmouth, O., 16, Hamilton 16, Indianapolis, Ind., 17-19, Cleveland, O., 21-26.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., 7-March 26.
BROWN OF HARVARD (W. J. Nodine, mgr.): St. Paul, Minn., 14-19, Minneapolis 20-26.
BUSTER BROWN (Eastern): E. A. Denman, mgr.): Meyersdale, Pa., 15, Connellsville 16, Brownsville 17, McKeesport 18, 19, Rochester 21, Butler 22, Greenville 23, Franklin 24, Meadville 25, Sharon 26.
BUSTER BROWN (Western): E. H. Fitzhugh, mgr.): Greenville, Miss., 15, Helena, Ark., 16, Pine Bluff 17, Hot Springs 18, Little Rock 19, Batesville 21, Newport 22, Poplar Bluff, Mo., 23, Caruthersville 24, Memphis, Tenn., 25, 26.
CAHILL, MARIE (D. V. Arthur, mgr.): Los Angeles, Cal., 14-19.
CANDY SHOP (Chas. Dillingham, mgr.): Washington, D. C., 14-19, Atlantic City, N. J., 21, 22, Easton, Pa., 23, Reading 24, Lancaster 25, Altoona 26.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Washington, D. C., 14-19, Baltimore, Md., 21-26.
CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Spartansburg, S. C., 15, Concord 16, Columbia 17, Sumter 18, Darlington 19, Wilmington, N. C., 21, Raleigh 22, Durham 23, Greensboro 24, Salisbury 25, Charlotte 26.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Montreal, P. Q., 14-19, Boston, Mass., 21-26.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
DANIELS, FRANK (The Shuberts, mgrs.): Kingston, Can., 15.
DE ANGELIS, JEFFERSON (The Shuberts, mgrs.): Rome, N. Y., 15, Albany 18, 19.
DICK WHITTINGTON (The Shuberts, mgrs.): Buffalo, N. Y., 14-19, Chicago, Ill., 20-26.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): Detroit, Mich., 17-19.
FIELDS, LEW (Lew Fields, mgr.): Chicago, Ill., 13-26.
FLIRTING PRINCESS (Mort. H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Chicago, Ill., 7-19.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Dallas, Tex., 14, 15, Ft. Worth 16, 17, Waco 18, San Antonio 19, Austin 21, Houston 22, 23, Galveston 24, Beaumont 25, Lake Charles, La., 26.
FOY, EDDIE (The Shuberts, mgrs.): Baltimore, Md., 14-19.
GEAR, FLORENCE (Jules Murray, mgr.): Columbus, O., 14-19.
GENEE, ADELINE (Klaw and Erlanger, mgrs.): Newark, N. J., 14-19.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., Jan. 16—indefinite.
GIRL QUESTION (Western: H. H. Frazee, prop.): Hastings, Neb., 15, Holdredge 16, McCook 17, Norton 18, Mankato 19, Concordia 21, Salina 22, Abilene 23, Junction City 24, Manhattan 25, Topeka 26.
GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Lisbon, N. D., 15, Ellendale 16, Edgeley 17, Oakes 18, Wahpeton 19, Fergus Falls, Minn., 21, Alexandria 22, Morris 23, Benson 24, Willmar 25, St. Cloud 26.
GLASER, LULU (The Shuberts, mgrs.): Philadelphia, Pa., 7-26.
GODDESS OF LIBERTY (Mort. H. Singer, mgr.): Aurora, Wis., 15, Joliet 16, Davenport, Ia., 17, Burlington 18, St. Louis, Mo., 21-26.
GOLDEN GIRL (M. H. Singer, mgr.): Columbus, O., 15, 16, Indianapolis, Ind., 18, 19, Louisville, Ky., 21-26.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 15—indefinite.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): Indianapolis, Ind., 14-16, Louisville, Ky., 17-19, Cincinnati, O., 21-26.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Philadelphia, Pa., 14-26.

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HITE, MABEL (Liebler Co., mgrs.): Rochester, N. Y., 14-16.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): New Orleans, La., 13-19, Monroe 20, Alexandria 21, Shreveport 22, Lake Charles 23, Beaumont, Tex., 24, Galveston 25, Houston 26, 27.
HOPPER, DE WOLF (D. V. Arthur, mgr.): Baltimore, Md., 14-19.
IN PANAMA (Al. Rich Co., mgrs.): Paterson, N. J., 14-16, Providence, R. I., 21-26.
ISLE OF SPICE (J. A. Wade, prop.): Arkadelphia, Ark., 15, Newport 16, Batesville 17, Jonesboro 18, Poplar Bluff 19, Springfield, Mo., 21, Joplin 22, Chanute, Kan., 23, Junction City 24.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Baltimore, Md., 14-19, Cleveland, O., 21-26.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 6—indefinite.
JUVENILE BOSTONIANS (R. E. Lang, mgr.): Chequet, Minn., 15, Grand Rapids 16, Cass Lake 17, Bemidji 18, 19.
KING DODO (John Cort, mgr.): Kearney, Neb., 15, Grand Island 16, Omaha 17-19, Sioux City, Ia., 20, Lincoln, Neb., 21, St. Joseph, Mo., 22, Topeka, Kan., 23, Ft. Scott 24, Pittsburg 25, Springfield, Mo., 26.
KING OF CADONIA (J. C. Williams, mgr.): Wellington, New Zealand, Jan. 29-19, Christchurch 21-March 5, Oamaru 7, Dunedin 8-17, Invercargill 18, 19.
KISSING GIRL: Minneapolis, Minn., 13-19.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LAND OF NOD (Samuel E. Rorke, mgr.): Denver, Colo., 14-19, Cheyenne, Wyo., 21.
LITTLE JOHNNY JONES (H. A. Morrison, mgr. Mel Thersam), Kan., 15, Hutchinson 16, Wichita 17, Iola 18, Parsons 19, Pittsburg 20, Carthage, Mo., 21, Springfield 22, Osceola 23, Sedalia 24, Mexico 25, Alton, Ill., 26.
LOMBARDI GRAND OPERA (Sparks and Barry, mgrs.): Salt Lake City, U., 14-19, Los Angeles, Cal., 21-26.
LOVE CURE (Henry W. Savage, mgr.): Chicago, Ill., 13-26.
MANHATTAN OPERA CO. (Robt. Kane, mgr.): Orlando, Fla., 15-17, Bartow 18, 19, Tampa 24-March 19.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Buffalo, N. Y., 14-19, Rochester 21-23, Syracuse 24-26.
MAN'S NEW HUSBAND (Harry Scott, mgr.): Fulton, Mo., 15, Charleston 16, Sikeston 17, Kennett 18, Senath 19, Campbell 21, Poplar Bluff 22, Bonne Telle, 24, Festus 25, Desoto 26.
MERRY WIDOW (Eastern): Henry W. Savage, mgr.): New York city 14-19, Newark, N. J., 21-26.
MERRY WIDOW (Western): Henry W. Savage, mgr.): Seattle, Wash., 13-19, Everett 20, Victoria, B. C., 21, Vancouver 22, 23, Bellingham, Wash., 24, Tacoma 25, 26.
MIDNIGHT SONS (Lew Fields, mgr.): Boston, Mass., 7-19.
NATIONAL GRAND OPERA: Milwaukee, Wis., 7-19.
NOBODY FROM STARLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 16—indefinite.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—indefinite.
MORRIS, VICTOR (Cohan and Harris, mgrs.): San Antonio, Tex., 13-15, Austin 16, Houston 17, Galveston 18, Beaumont 19, New Orleans, La., 21-26.
NEWLYWEDS AND THEIR BABY, THE (Geo. Lessett, mgr.): Moberly, Mo., 15, Columbia 16, Centerville 18, Sedalia 19, Kansas City 20-26.
POWELL AND COHAN'S MUSICAL COMEDY (J. Kent Cohan, mgr.): Marion, Ind., 14-19, Crawfordsville 21-26.
POWERS, JAMES T. (The Shuberts, mgrs.): St. Louis, Mo., 13-19, Louisville, Ky., 21-26.
PRINCE OF BOHEMIA (Lew Fields, mgr.): Philadelphia, Pa., 14-19.
PRINCE OF TO-NIGHT (M. H. Singer, mgr.): Bartlettsville, Okla., 15, Tulsa 16, Enid 17, Perry 18, Guthrie 19, Oklahoma City 21, Shawnee 23, Muscokee 24, South McAlester 25, Little Rock, Ark., 26.
QUEEN OF THE MOULIN ROUGE (Al. H. Woods, mgr.): Providence, R. I., 14-19, Worcester, Mass., 21, 22, New Britain, Conn., 23, Meriden 24, New Haven 25, 26.
RAYS, THE (Blair and Nicolai, mgrs.): Providence, R. I., 14-19, Worcester, Mass., 21-26.
RED MILL, THE (A. H. Emery, mgr.): Austin, Tex., 15, San Antonio 16, 17, El Paso 19, Douglas, Ariz., 21, Bisbee 22, Tucson 23, Phoenix 24, 25, Redlands, Cal., 26.
RING, BLANCHE (Lew Fields, mgr.): New York city Feb. 10—indefinite.
ROYAL CHEF (F. A. Wade's): Quebec, P. Q., 14-19.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): Louisville, Ky., 14-16, Lexington 17, Columbus, O., 18, 19, Dayton 21, Indianapolis, Ind., 22, 23, So. Bend 24, Grand Rapids, Mich., 25, Toledo, O., 26.
SCHOOL DAYS (Stair and Havlin, Inc., mgrs.): Chicago, Ill., 13-19, Toledo, O., 20-26.
SIDNEY, GEORGE (Al. Herman, mgr.): Indianapolis, Ind., 14-16, Dayton, O., 17-19, Hamilton 20, Wheeling, W. Va., 21-23, East Liverpool, O., 24, Steubenville 25, McKeesport, Pa., 26.
SILVER THREADS: Buffalo, N. Y., 14-19, Philadelphia, Pa., 21-26.
SMART SET (Barton and Wiswell, mgrs.): Springfield, Ill., 13-16, Peoria 17-19, So. Chicago 20-23, Grand Rapids, Mich., 24-26.
STUBBORN CINDERELLA (Princess Amusement Co., mgrs.): New Orleans, La., 13-19.
STUBBORN CINDERELLA (Princess Amusement Co., mgrs.): Jamestown, N. D., 15, Miles City Mont., 16, Billings 17, Bozeman 18, Anaconda 19, Butte 20, Helena 21, Missoula 22, Wallace, Ida., 23, Spokane, Wash., 24-26.
SUPERBA (Edwin Warner, mgr.): Memphis, Tenn., 14-19, Nashville 21-26.
TALE OF NEW YORK (Chas. Vion, mgr.): San Antonio, Tex., 13-15, Austin 16, Houston 17, Galveston 18, Beaumont 19, New Orleans, La., 20-26.
TEAL'S RAYMOND MUSICAL COMEDY: Wichita, Kan.—indefinite.
THEY LOVED A LASSIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—indefinite.
THREE TWINS (Joseph M. Gaites, mgr.): Ft. Worth, Tex., 14, 15, Dallas 16-19, Waco 21, Austin 22, San Antonio 23-26.
TIME, THE PLACE AND THE GIRL (Eastern: H. H. Frazee, prop.): Bluefield, W. Va., 15, Roanoke, Va., 16, Lynchburg 17, Richmond 18, Norfolk 19, Henderson, N. C., 21, Tarboro, 22, Goldboro 23, Raleigh 24, Greensboro 25, Durham 26.
TIME, THE PLACE AND THE GIRL (Western: H. H. Frazee, prop.): Antigo, Wis., 15, Wausau 16, Eau Claire 17, La Crosse 18, Owatonna 19, St. Paul, Minn., 20-26.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.
VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Columbia, S. C., 15, Greenville 16, Spartansburg 17, Asheville, N. C., 18, Knoxville, Tenn., 19.
VIENNESE OPERA (Emil Beria, mgr.): Chicago, Ill., Nov. 21—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Pittsburgh, Pa., 14-19, Brooklyn, N. Y., 21-26.
WILLIAMS, BERT: Philadelphia, Pa., 14-19.
WILLIS MUSICAL COMEDY (J. B. Wills, mgr.): Cumberland, Ind., 14-19, Hanover 21-26.
WINE, WOMAN AND SONG (M. M. Theiss, mgr.): Corsicana, Tex., 15, Waco 16, Austin 17, Houston 18, 19.
WIZARD OF WISELAND (Eastern): Harry Scott, mgr.): Barre, N. H., 15, Montpelier 16, St. Albans 17, Newport 18, Plattsburg, N. Y., 21, Malone 22, Ogdensburg 23, Gouverneur 24, Carthage 25, Watertown 26.
YANKEE PRINCE, THE (Cohan and Harris, mgrs.): Williamsport, Pa., 15, Harrisburg 16, Altoona 17, Johnstown 18.
YORKE AND ADAMS (Ed. B. Daly, mgr.): Richmond, Va., 14-19, Brooklyn, N. Y., 21-26.
ZINN'S MUSICAL COMEDY: Savannah, Ga., 10-21.

MINSTRELS.

COHAN AND HARRIS' MINSTRELS (J. H. Isaacs, mgr.): Lewiston, Me., 15, Portland 16, Salem, Mass., 17, Lawrence 18, Lowell 19, Brockton 21, Fall River 22, Bedford 23, Newport, R. I., 24, Springfield, Mass., 25, 26.
DE RUE BROTHERS: Graham, N. C., Jan. 17, Ashboro 17, Lexington 18, Concord 19, Gastonia, N. C., 21, Hickory 22, Statesville 23, Morgantown 24, Marion 25, Rutherfordtown 26.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10—indefinite.
FIELD'S (Al. G. Field, mgr.): Auburn, N. Y., 16, Geneva 17, Batavia 18, Detroit, Mich., 20-26.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Buffalo, Minn., 16, Maple Lake 16, Annandale 17, South Haven 18, Kimball 19.
RICHARDS AND PRINGLE'S MINSTRELS (Holland and Pilkins, mgrs.): Sumter, S. C., 15, Charleston 16, Savannah, Ga., 17, Brunswick 18, Waycross 19, Jacksonville, Fla., 21, St. Augustine 22, Palatka 23, Daytonia 24, Cocoa 25, Ft. Pierce 26.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Buffalo, N. Y., 14-19, Detroit, Mich., 21-26.
AVENUE GIRLS (Lou Cuttin, mgr.): St. Paul, Minn., 14-19, St. Joseph, Mo., 24-26.
BEHMAN SHOW (Jack Singer, mgr.): Rochester, N. Y., 14-19, Schenectady 21-23, Albany 24-26.
BIG REVIEW (Henry P. Dixon, mgr.): Baltimore, Md., 14-19, Philadelphia, Pa., 21-26.
BOHEMIANS (Al. Lubin, mgr.): Cleveland, O., 21-26.
BON TONS (Weber and Rush, mgrs.): New York city 14-19, Providence, R. I., 21-26.
BOWERY (E. M. Rosenthal, mgr.): Hoboken, N. J., 14-19, New York city 21-26.
BRIGADIERS (Wash Martin, mgr.): St. Joseph, Mo., 17-19, Kansas City 21-26.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Philadelphia, Pa., 14-19, Scranton 21-23, Wilkes-Barre 24-26.
CENTURY GIRLS (John Moynihan, mgr.): Minneapolis, Minn., 14-19, St. Paul 21-26.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Brooklyn, N. Y., 14-26.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Springfield, Mass., 14-16, Holyoke 17-19, New York city 21-26.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): New York city 14-19, Philadelphia, Pa., 21-26.
COZY CORNER GIRLS (Sam Robinson, mgr.): Philadelphia, Pa., 21-26.
CRACKERJACKS (Harry Leoni, mgr.): Providence, R. I., 14-19, Boston, Mass., 21-26.
DAINTY DUCHESS (Weber and Rush, mgrs.): Philadelphia, Pa., 14-19, Newark, N. J., 21-26.
DREAMLANDS (Isey Grodt, mgr.): St. Louis, Mo., 14-19, Indianapolis, Ind., 21-26.
DUCKLINGS (Frank Calder, mgr.): New York city 14-19, Brooklyn, N. Y., 21-March 5.
EMPIRE (Jess Burns, mgr.): Montreal, P. Q., 14-19, Toronto, Ont., 21-26.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): New York city 14-19, Brooklyn, N. Y., 21-March 5.
FASHION PLATES (Harry Montague, mgr.): Troy, N. Y., 14-16, Albany 17-19, Montreal, P. Q., 21-26.
FAY FOSTER (John Grieves, mgr.): Chicago, Ill., 14-19.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Chicago, Ill., 14-19, Milwaukee, Wis., 21-26.
FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
FROLICSOME LAMBS (T. E. Block, mgr.): Indianapolis, Ind., 14-19, Louisville, Ky., 21-26.
GAIETY GIRLS (Pat White, mgr.): Pittsburgh, Pa., 14-19, Washington, D. C., 21-26.
GAY MASQUERADERS (Harry Hill, mgr.): Buffalo, N. Y., 14-19, Toronto, Ont., 21-26.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Baltimore, Md., 14-19, Washington, D. C., 21-26.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Detroit, Mich., 14-19, Chicago, Ill., 21-26.
GOLDEN CROOK (Jacobs and Jorman, mgrs.): New York city 14-19, Albany, N. Y., 21-23, Schenectady 24-26.
HASTINGS (Harry Hastings, mgr.): Cincinnati, O., 14-19, Louisville, Ky., 21-26.
IMPERIALS (Sim Williams, mgr.): Toronto, Ont., 14-19, Buffalo, N. Y., 21-26.
IRWIN'S BIG SHOW: Brooklyn, N. Y., 7-19, New York city 21-26.
IRWIN'S GIBSON GIRLS: Brooklyn, N. Y., 14-26.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Kansas City, Mo., 14-19, St. Louis 21-26.
JERSEY LILIES (Wm. S. Clark, mgr.): Milwaukee, Wis., 14-19, Chicago, Ill., 21-26.
JOLLY GIRLS (Richard Patton, mgr.): Newark, N. J., 14-19.
KENTUCKY BELLES (Robert Gordon, mgr.): Detroit, Mich., 14-19, Chicago, Ill., 21-26.
KNICKERBOCKERS (Louis Robie, mgr.): Chicago, Ill., 7-19, Cleveland, O., 21-26.
LADY BUCCANEERS (Harry Strauss, mgr.): Boston, Mass., 7-19, Troy, N. Y., 21-23, Albany 24-26.
LID LIFTERS (H. S. Woodhull, mgr.): Albany, N. Y., 14-16, Schenectady 17-19, New York city 21-26.
LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—indefinite.
MAJESTICS (Fred Irwin, mgr.): New York city 14-19, Philadelphia, Pa., 21-26.
MARATHON GIRLS (Phil Sheridan, mgr.): St. Louis, Mo., 14-19, Kansas City 21-26.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Schenectady, N. Y., 14-16, Albany 17-19, Boston, Mass., 21-26.
MERRY MAIDENS (Harry Hedges, mgr.): Milwaukee, Wis., 14-19, Minneapolis, Minn., 21-26.
MERRY WHIRL (Louis Epstein, mgr.): Omaha, Neb., 13-15, Minneapolis, Minn., 21-26.
MISS NEW YORK, JR. (Ed. Echsoyen, mgr.): Washington, D. C., 14-19, Baltimore, Md., 21-26.
MORNING, NOON AND NIGHT (Walter Rembers, mgr.): Brooklyn, N. Y., 7-19, New York city 21-26.
MOULIN ROUGE (Chas. Edwards, mgr.): New York city 14-19.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Louisville, Ky., 14-19, St. Louis, Mo., 21-26.
QUEENS OF THE JARDIN DE PARIS: Washington, D. C., 14-19, Wheeling, W. Va., 21-23, Columbus, O., 24-26.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Cleveland, O., 14-19, Columbus 21-23, Wheeling, W. Va., 24-26.
RENTZ-SANTLEY (George Leavitt, mgr.): Toledo, O., 14-19, Detroit, Mich., 21-26.
RIALTO ROUNDERS (Dave Kraus, mgr.): Minneapolis, Minn., 14-19, Milwaukee, Wis., 21-26.
RICE AND BARTON'S (Chas. Barton, mgr.): Pittsburgh, Pa., 14-19, Buffalo, N. Y., 21-26.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Chicago, Ill., 14-19, Cincinnati, O., 21-26.
ROSE HILL (Rice and Barton, mgrs.): Toronto, Ont., 14-19, Rochester, N. Y., 21-26.
ROSE SYDELL (W. S. Campbell, mgr.): Boston, Mass., 14-19, Springfield 21-23, Holyoke 24-26.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Columbus, O., 14-16, Wheeling, W. Va., 17-19, Pittsburgh, Pa., 21-26.
SAM DEVERE'S (Louis Starke, mgr.): Philadelphia, Pa., 14-19, Wilkes-Barre 21-23, Scranton 24-26.
SAM SCRIBNER'S (Morris Weinstock, mgr.): Boston, Mass., 14-19, New York city 21-26.
SAM T. JACK'S (Will Roehm, mgr.): Louisville, Ky., 14-19, Cincinnati, O., 21-26.
SERENADERS (James Weedon, mgr.): Wheeling, W. Va., 14-16, Columbus, O., 17-19, Toledo, O., 21-26.
STAR AND GARTER (Al. Nathan, mgr.): Kansas City, Mo., 14-19, Omaha, Neb., 21-26.
STAR SHOW GIRLS (John T. Baker, mgr.): Paterson, N. J., 14-16, Jersey City 17-19, Boston, Mass., 21-March 5.
TIGER LILIES (W. N. Drew, mgr.): Cleveland, O., 14-19, Pittsburgh, Pa., 21-26.
TOWN TALK (Barney Gerard, mgr.): Wilkes-Barre, Pa., 14-16, Scranton 17-19, Albany, N. Y., 21-23, Troy 24-26.
TROCADEROS (C. H. Waldron, mgr.): Chicago, Ill., 14-26.
UMPIRE (Chas. Donoghue, mgr.): Boston, Mass., 14-26.
VANITY FAIR (Harry Hill, mgr.): Newark, N. J., 14-19, Hoboken 21-26.
WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Scranton, Pa., 14-16, Wilkes-Barre 17-19, Paterson, N. J., 21-23, Scranton, Pa., 24-26.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Jersey City, N. J., 14-16, Paterson 17-19, New York city 21-26.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Cincinnati, O., 14-19, Chicago, Ill., 21-26.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Albany, N. Y., 14-16, Troy 17-19, Jersey City, N. J., 21-23, Paterson 24-26.

CIRCUSES.

1 X 1: RANCH WILD WEST (Ray Chandler, mgr.): Santos, Brazil, 19-26, Sao Paulo 27-March 5, Rio de Janeiro 6-14.

MISCELLANEOUS.

BAKOOT AMUSEMENT SHOW: La Grange, Ga., 14-19.
BUSONI: Louisville, Ky., 21.
DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Wabash, Ind., 14-19.
FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Battle Creek, Mich., 15, Marshall 16, Battle Creek 17, Albion 18, Lansing 19, Kalamazoo 20, Hillsdale 21, Charlotte 22, Eaton Rapids 23, Lawton 25, Kalamazoo 25, 26.
FLINT, HERBERT L. (H. Everett Pitkin, mgr.): Decatur, Ill., 14-19, Alton 21-26.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Elwood, Ind., 14-19.
HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.
NEWMAN THE GREAT (Hypnotist): Columbia Falls, Mont., 13-15, Kalispell 16-18, Browning 19-21, Havre 22-24.
LEONARD AMUSEMENTS (W. B. Leonard, mgr.): Schenectady, N. Y., 7-19, Gloversville 21-March 5.
LITCHFIELD, NEIL, TRIO: Midway, Ky., 15, St. Paul, Ind., 16, Gaston 17, Keystone 18, S. Milford 19, Bennett, Ill., 21, Arthur 22, Bethany 23, Clinton 24, Pontiac 25, Fairview 26.
POWERS' HYPNOTIC SHOW (Frank J. Powers, mgr.): Kalamazoo, Mich., 14-19, Bay City 21-26.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Manchester, Eng., 14-19, Glasgow, Scot., 21-26.
SANTANELLI (L. J. Slevin, mgr.): Washington, Pa., 14-20.
SMITH (Albert J. Smith, mgr.): Dallas City, Ill., 16, 17, Roseville 18, 19, Elmwood 21-23, Lewistown 24-26.
THURSTON, HOWARD (Dutler Mc[illegible], mgr.): St. Louis, Mo., 13-19, Milwaukee, Wis., 20-26.
VANDERGOULD, GREAT: Waco, Tex., 14-19.
WALDEN (S. Worden, mgr.): Greenville, S. C., 15, Summerton 16, Pinewood 17, Fairfax 18, Bronson 19.
WULLNER, DR. LUDWIG: Boston, Mass., 15.

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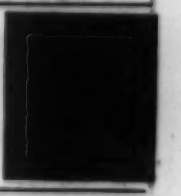

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